

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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West Filled With Fake Pictures

**Dealers' Association Finds That
Many Fakes Are Sold in West
and Middle West as Paintings
by Famous Americans.**

The principal topic of discussion at the first meeting of the season of the American Art Dealers Associated, held on Tuesday evening, October 2nd, was the tremendous growth of an apparently well organized business in fake pictures operating chiefly in the western and mid-western states. According to Mr. Walter S. Grant, Secretary of the Association, confidential reports indicate that the western market is being flooded with spurious pictures, most of them described as works by the leading American painters of the past generation, although "old masters" and English portraits, also fakes, are offered in large numbers. Three schemes form the basis of selling operations, according to the association's reports. The first two are somewhat similar and depend upon personal contacts. In one the seller represents himself as an itinerant dealer or as the travelling representative of an Eastern gallery, and endeavors to "educate" his victims in the investment value of pictures. The spectacular rise in price of many pictures is cited as well as the highest prices which have been obtained for paintings by Inness, Homer, Wyant and others. Large stocks and early purchases are given as the reasons for the low prices at which the faker holds his wares. The second case is simpler and the faker, or dealer in fakes, tells a sad tale of losses on the stock market, fear that his neighbors will discover his plight and necessity for quick cash.

The third method is more elaborate and its exact workings are not known. A quite well equipped store or "art gallery" is opened—this has happened twice in Los Angeles, once in St. Louis and in several other cities—with a large stock of American and foreign pictures. Rembrandts, Romneys, Titians, Van Dycks and other old masters are priced at from two hundred to three or four hundred dollars. In one or two weeks the store is closed and the stock is, presumably, moved to the next scene of operations. The situation in California has become so bad that the recently formed art dealers' association in Los Angeles is preparing to issue and give wide distribution to a pamphlet giving the values at auction of representative paintings.

The American Art Dealers Associated is planning an extensive educational advertising campaign which will have as its object the protection of the buying public from frauds. This action of the association will, for the present, at least, concern only American paintings. Attention will be called to the authentication service of the association and the certificate which it issues. Pictures or photographs of pictures may be submitted to the authentication committee and if the work is found to be genuine a certificate to that effect will be given. A fee of twenty-five dollars to cover cost will be charged. If the picture is thought fraudulent it will be returned without comment and without charge. The association has been advised that any declaration of fraud, no matter how correct it may be, is libellous and presents grounds for action. The committee has decided, therefore, that it will



"INTERIOR AT NICE"

By HENRI MATISSE

Included in the exhibition of French Art now open at the Kraushaar Galleries

THANNHAUSER HOLDS GAUGUIN SHOW

BERLIN.—The great Gauguin exhibition, which was held in the Kunsthalle in Basel, may be seen in October in the Thannhauser Galleries of Berlin, Bellevuestrasse 13. The exhibition includes works from all periods of the master and is further enriched by a series of paintings that were not shown in Basel. Since 1910, when the Thannhauser Galleries of Munich arranged a great Gauguin exhibition, this is the first comprehensive showing of this artist in Germany.

simply withhold its approval from doubtful pictures.

No new names were added to the association's membership at this meeting but several changes were made in existing committees. Mr. Thomas Gerrity, who is to be in charge of the new Chicago branch of M. Knoedler and Company, withdrew from the Committee on Authentication and was replaced by Mr. Kraushaar. Mr. Henschel and Mr. Torgington were appointed to serve on the Exhibition Committee and Mr. Fraser has been added to the Publicity Committee. Meetings of the association will be held monthly during the season.

SAMUEL L. SHERER DIES IN ST. LOUIS

We announce with regret the death of Mr. Samuel L. Sherer, Director of the City Art Museum, St. Louis, Missouri. Mr. Charles Percy Davis, curator of the Museum, is acting as director, pro tem.

Modern Art For Detroit Institute

The Detroit News gives descriptions of some of the examples of modern art which were chosen by Dr. W. R. Valentine while in Europe this summer, to add to the modern galleries of the Detroit Institute of Arts.

The lovely head by Derain is one of two or three new paintings by that artist which give Detroit a notable showing of his work. Already the institute owned a charming still life of flowers in a vase, very delicate and impersonal, and a beautiful drawing by Derain. A nude so simply seen and modeled with such a distinct realization of the planes and simplified masses in mind that it harks

(Continued on page 2)

SIGMARINGEN ART SHOWN IN MUNICH

By DR. HERMANN ESSWEIN
MUNICH.—The breaking up of the royal Hohenzollern collection in Sigmaringen has made it possible for the General Director of the Frankfort museums, Georg Swarzenski, to acquire for the Frankfort Stadelsche Institute the main features in painting, sculpture and decorative art.

However, other important objects and paintings from the galleries have been absorbed into the South German art trade. The old and well known firm of A. S. Drey shows thirteen objects in a cabinet of their exhibition and salesroom, and twenty-five more examples are at present hanging as a loan in Room 16 of the Alte Pinakothek in Munich. At the present time it is still uncertain how much of the collection will go to the Bavarian state and how much will remain in the art trade. The bad financial condition of the German countries makes it probable that the portion of the Sigmaringen Gallery not acquired by Frankfort will to a large extent be offered to the world of international collectors.

The Sigmaringen Gallery was a very personal collection of Prince Karl Anton von Hohenzollern (1811-1885). The foundations were laid during the many

(Continued on page 6)

Kraushaar Opens With French Exhibition

**Cezanne, Gauguin, Lautrec,
Courbet, Seurat, Matisse,
Monet, Braque, Soutine, Friesz
and Segonzac Included.**

Kraushaar has fired a big gun to mark the season's opening. It seems to have become a habit with him.

This year's exhibition is both large and excellent, and the redecorated gallery provides a far better setting. Etchings, drawings, watercolors and paintings are shown and, apart from Manet and Renoir, the list includes one or more works by the leaders in French art during the past half century. The quality is uniformly high; the paintings form a brilliant, stimulating collection in which no one of them dominates. Each makes its own contribution of glowing color and singing line; each is strong in its own right; and yet the exhibition as a whole is finer than any of its units.

The first in the catalogue is a painting by Braque, one of his small still lives, finely balanced and almost a monotone. The Courbet, which follows, is thoroughly characteristic, one of the many versions of a favorite landscape, "The Black Well." There are three Derains, two portraits and a fine landscape, the latter quite similar in subject to a Friesz which is also in the exhibition. Similarity stops there, however, and for this once the younger man seems to have the better picture. His landscape is as firmly built as Derain's and is far more lively.

Two Gauguins, both of them familiar from reproductions, are shown. The famous self portrait with a halo has been lent by Mr. and Mrs. Chester Dale, and his portrait of Meyer de Hahn, almost as well known, has the same mystic, ghostly quality. Of the four Matisses, two, a landscape and an early still life, are from the Dale collection.

A "Still Life with Apples" belongs to the period when Matisse was primarily concerned with pattern and limited his paint to flat surfaces of clear color. "Interior at Nice," which we illustrate on the first page, is the latest of the four, and is painted in the manner which immediately preceded his present style. The Kraushaar picture is one of that series done in 1923-26 which contains several of his most successful pictures.

Modigliani is represented by two canvases, one of which was included in last year's exhibition. Both are good examples of his "modern-Burgundian" portraiture. The one Monet, a landscape, is finely painted in sombre reds and purples. "The Orchard, Spring," and a landscape which includes his favorite bridge over the Oise are among the few Segonzacs which have come to America recently and both are first-rate examples. The landscape has been lent by Mr. W. F. Laporte.

Seurat's production was comparatively small and consequently his paintings are seldom seen in private exhibitions. The one in the Kraushaar collection, "Ile de la Grande Jatte," may have been done as part of the study for his famous "Dimanche" but it is complete in itself, planned with almost mathematical exactness and splendidly painted.

One of the most dramatic paintings in the exhibition is Lautrec's "Jane Avril Leaving the Moulin Rouge." The drawing is Lautrec's at his best, keen, uncompromising and restrained, and it is the drawing rather than color or painting

(Continued on page 8)

Cleveland Museum Buys An Ivory Book Cover for Huntington Collection

WILLIAM M. MILLIKEN
In the Cleveland Museum Bulletin.

CLEVELAND.—The church as an institution has been consistently a patron of the arts: architecture, sculpture, painting, goldsmith work, in fact all art forms have received from it vitalizing impulses. Individuals, too, in a craving to satisfy their religious feelings, have furthered the same cause by princely gifts for actual constructions. In a smaller way, others sought for presentation—it might be to cathedral, cloister, or parish church—objects of liturgical use, vestments, church ornaments, manuscripts, a varied list. Many objects thus acquired by direct commission or by generous donation have been preserved in church treasures many have found their way into museums; others have tragically disappeared.

Four plaques of ivory have been acquired recently for the Museum to form part of the John Huntington Collection. The plaques at one time served as decoration for a book cover, and were unquestionably set in gold or silver-gilt, finely decorated with filigree and semi-precious stones; but today the stones and precious metals have disappeared, and the more indestructible ivory alone has remained. They came from the Cathedral of Agram and are published by Goldschmidt, who quotes the inventory of the Cathedral Treasury, dated 1421-26. This quotation identifies them, with a certain definiteness, as the decoration of the cover of a plenarium, "... a plenarium on which is sculptured in ivory the nativity of Christ with other scenes of his life." Apparently, they were also mentioned in an earlier inventory of the Cathedral, dated 1356-87, which to-day is in a fragmentary condition. Aside from these references, they have been published many times in recent years.

The four plaques are practically identical in measurement, each bordered on three sides by a debased acanthus-palmette moulding in two variants, with that of the diagonal panels, matching. The story begins in the upper left-hand corner: the "Annunciation," followed below, in order, by the "Nativity," the "Baptism," and the "Transfiguration"; it continues then at the right, reading up, with the "Washing of the Feet" and the "Last Supper," combined in one representation; the "Arrest" and the "Crucifixion" are in another; then comes the "Women at the Sepulchre"; and finally, the "Assumption."

Goldschmidt has quite definitely dated the Cleveland pieces in the XIth century and has placed them among a series of ivories with finely carved, small-figured reliefs which are Belgian-Lower Rhenish in provenance. This Belgian-Lower Rhenish group connects closely with another small group which is probably the product of an atelier in Liège, only that the former is less sophisticated in its handling. In the Museum pieces, the various scenes are confined within exactly drawn divisions; they are not separated by a formalized cloud motif or run together as in the Liège group. Like the Liège works, however, the group, of which the Museum pieces are part, harks back in its many-figured representation and acanthus-palmette borders to certain IXth century Carolingian ivories of the Metz School.

The whole problem of exact provenance is often a puzzling one; and nowhere is it more difficult than in the works of art coming from this small section of northern Europe. The relationship between the workshops of the Moselle, Meuse, and the Lower Rhine is more than a mere question of physical nearness. True, only a few miles separated them; but, in addition, affinity of interests and exchange of artists and ideas give what seems at first a superficial likeness to all the work. Beneath these surface qualities, however, are the dissimilarities which differentiate ateliers.

In the new Huntington ivories the

round-faced, physical types usual in Belgo-Rhenish works are not so consistent as they are in a plaque in the South Kensington Museum, the drapery, too, has at times a more sharply notched cutting. However, as a whole, the types in the Huntington plaques are not really far distant from the South Kensington ivory or from the wooden doors of St. Maria im Kapitol in Cologne, one of the most important monuments of the lower Rhineland.

The Huntington book cover has other interesting relationships: in the British Museum and in the Victoria and Albert Museum are two plaques which came from the same workshop and are of the same date, replicas of sections of the more important Cleveland accession—the "Women at the Tomb" and the "Ascension" in the British Museum; the "Annunciation" and the "Nativity" at South Kensington. Aside from the fact that they lack the acanthus-palmette of the new acquisition, they are in other details practically identical.

The book cover is one of the most important ivories which have come to America and adds another example to the already world-known Cleveland group. Aesthetically, too, it is a splendid object. The small scale of the many figures gives an all-over richness of pattern, which in turn is accentuated by deep cutting and the resultant play of light and shade. The ivory has mellowed beautifully in color; and a purplish tinge in the shadows is the result of polychromy which has disappeared to leave only here and there the faintest stain. The color scheme is completed by touches of gilding in the nimbus. Certainly the addition of the Huntington piece to the small group of Museum objects whose provenance is the valley of the Meuse, the Lower Rhine, or Cologne itself, gives a fuller picture of the aesthetic development of one of the richest cultural regions in the Romanesque world.

MODERN ART FOR DETROIT INSTITUTE

(Continued from page 1)
back to David, and a small landscape complete the Derain group.

Segonzac is another French artist who is now represented in the modern galleries of the Detroit Institute of Arts by two recently acquired examples of his work, both landscapes.

This is of particular interest just now since his recent exhibition in Paris attracted more than 10,000 visitors. While he has slightly more connection with the impressionists than the more austere structural painters, he belongs decidedly in the modern group.

Utrillo, perhaps a lesser man, is at the same time significant of today, and now enjoys a marked vogue in Paris. The example by which he is represented at the institute is even less architectural and tight than some of his later work, it shows to excellent advantage, however, his striving for realism, his intense awareness of things as they are and his clear sense of pattern.

Surely no group of modern French artists would be complete without the disarming and wholly charming Marie Laurencin. Her work is, says Dr. Valentine, an essentially French product. Here is a delicate touch which is almost lyrical, absolutely modern in expression, but at the same time tinged with something of the decorative prettiness of the XVIIIth century in France.

Another interesting exponent of the modern movement in France is Othon Friesz, whose view of a harbor with boats was chosen for the institute's collection.



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Kansas City Art Institute

Opens New School Building

The new Kansas City art institute officially opened its doors for the first time on September 8th.

It was the first opportunity afforded the public to view the institute's beautiful new home at Forty-fourth Street and Warwick boulevard. A general invitation was issued by F. M. Bernardin, president, and R. A. Holland, director, urging everybody in Kansas City to attend.

The event marked a tremendously important step forward in the life of the city on the cultural and creative side, says the *Kansas City Journal*. For the first time in the thirty years since the institute was organized, it has a home of its own with adequate quarters to take care of the needs of the art school and ample room for growth. For the first time in the history of Kansas City the institute through its new gallery provides a place where public art exhibitions may be seen under proper conditions.

The building, with eight and one-half acres of lawn and gardens surrounding it, formerly was the A. R. Meyer estate and one of the show places in Kansas City's residential district.

It was purchased this spring from Mrs. Emma J. Meyer, the widow, by Howard Vanderslice, local grain dealer and patron of the arts, for \$140,000 and deeded to the institute. The institute, under the terms, pays the donor a life annuity of \$7,000. After his death the property becomes the institute's.

The twenty-six-room house of Queen Anne renaissance design has required only slight changes to provide studios and classrooms for the school and galleries for exhibitions. The aristocratic beauty and dignity which distinguished it as a home have been retained and wide lawns and magnificent old trees add a quiet detachment that is unique among art schools any place in America.

What formerly served as a conservatory has been rebuilt to form a picture gallery with skylights and plain walls. The large living room and dining room have been thrown together partly for

exhibitions and partly for assembly rooms, the French windows on the south side of both rooms being allowed to remain to admit light and to permit a magnificent view out over the terraced lawns.

The former library and drawing room also will be used for display. Other rooms on the ground floor have been made into offices and the spacious hall will be utilized for pictures and sculpture.

One permanent feature added to the hall is a marble bust of Mr. Vanderslice, the work of A. Phimister Proctor, who designed the Pioneer Mother group in Penn Valley park which Mr. Vanderslice gave to the city.

Studios and class rooms and the library are on the second and third floors. A tea room, auditorium and lounge have been provided in the basement. Two large greenhouses just north of the main building have been converted into painting and modeling studios.

After eight years in crowded, unsuitable quarters at Warwick and Armour boulevards, the institute now looks forward to the greatest achievements in its history. It has every justification for doing so. Few art schools in America equal it in beauty of setting and accommodations.

For the opening the institute had an exhibition of international importance—the Danish national exhibition of applied art, painting and sculpture. It was on public view coincident with the opening of the institute and remained there for two weeks.

Brought together under the patronage of Crown Prince Frederick the exhibition was sent to this country last November and since has been shown in various Eastern cities.

Dr. Stratton D. Brooks, president of the Missouri University, gave a short talk officially opening the institute and the exhibition. There were no other speakers and no formal program.

"We want to impress on the public the institute is theirs," Mr. Holland said, "and we want them all to come to all our exhibitions."

"The art institute belongs to Kansas City. It is as free as the air. Mr. Vanderslice has given us an ideal home and in doing that he has given something to Kansas City that is of incalculable value. We want Kansas City to share it just as it does the public library or any other civic institution."

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PORTRAIT OF A MAN

By MORETTO DA BRESCIA

Recently purchased by the Metropolitan Museum of Art

Metropolitan Buys Portrait of a Man By Moretto Da Brescia

BRYSON BURROUGHS.
In the Metropolitan Museum Bulletin.

"A Portrait of a Man" by Moretto da Brescia, lately purchased, is exhibited this month in the Room of Recent Accessions. It represents a handsome and romantic-looking person of the age of thirty-five or so—a poet probably, judging from his looks and the sheet of paper, blank on the spectator's side, which he holds in his hand. He is standing back of a parapet with a rug hung over it and on the rug is an hour-glass with the sand almost run down, emblematic of the transitoriness of existence. Thoughts in accord with this doleful symbol seem to occupy the sitter's attention. He is very melancholy and to our minds might well stand for that lovelorn Duke of Illyria or Antonio, the Merchant of Venice, or some other sad gentleman in Shakespeare's repertory. Early portraits are generally devoid of expression—more or less maps of the sitter's features—but a generation or so before the time

of the painting of our picture a new fashion was introduced. The sitter was depicted so as to show his state of mind, the particular tone, real or fancied, of his way of feeling and thinking. At the same time a deliberate subjective expression in the painting of landscape first took place. And both these innovations (which were, in fact, really one) immediately found favor and have lived on in subsequent art, though with a shifting degree of importance.

Our picture is an excellent and attractive example of this early romantic portraiture. Moretto was one of the greatest of North Italian painters of his time outside of Venice. A noble altarpiece by him, the "Entombment," has been since 1912 in our collection, and we own besides an attractive sketch, "Christ in the Desert," which bears his name. Our new acquisition shows his remarkable power as a portrait painter. Portraiture was an important part of his work, a part which his pupil Moroni exploited with in-

dustry and success. The great number of Moroni's portraits has helped his fame so that today he is perhaps better known as a portraitist than his master. But even the most successful of Moroni's pictures, the "Tailor," of the National Gallery, for instance, or the "Priress," of the Davis Collection, when compared with the portraits by Moretto show unmistakably the latter's superiority.

DANISH EXHIBITION AT OMAHA

The Danish National Exhibition of Applied Arts, Painting, and Sculpture will be shown at the Art Institute of Omaha during the month of October. This exhibition, which came to the United States a year ago and opened at the Brooklyn Museum, has recently been to Buffalo, St. Louis, and Kansas City. From Omaha it will continue on across the continent to the west coast.

According to the Danish press, the collection, which was assembled under some of the most eminent men in Denmark including H. R. H. Crown Prince Frederick, represents the best work in painting, sculpture, architecture and applied arts produced in that country. Exhibited in the United States, it serves to unite more closely two governments widely separated in distance.

Through the cooperation of Mr. Frank V. Lawson, vice-consul at Omaha, Mr. R. Baumann of the Danish consulate in Chicago and His Excellency, Chamberlain Brun, Royal Danish minister at Washington, the Danish people throughout Nebraska are responding with enthusiasm to plans of the Art Institute relative to special activities during the month.

The Art Institute of Omaha features art of the different nationalities in Omaha at intervals throughout the year. With more than eighteen per cent of the population foreign born, this program is of great importance as a civic service, and exhibits to the greater portion of the populace the high quality of some of the folk arts.

JENTER APPOINTED FOR SEVILLE EXHIBIT

Martin Jenter, of Mount Vernon, New York, has been appointed art director of the exhibits the United States government will feature at the International Exposition to be held in Seville, Spain, beginning in March of 1929, it was announced recently by John M. Denison, secretary of the United States Commission to the Seville Exposition.

Mr. Jenter has been named the official Director of the Exhibits of the Commission and will join Thomas E. Campbell, former Governor of Arizona in Seville this winter to arrange the exhibits in the three buildings now being erected there by the federal government. Former Governor Campbell, is Commissioner General of the United States Commission to the Exposition.

Mr. Jenter has an international reputation and is well-known for the type of decorative art he has developed in exhibits at the various expositions held in New York and is an exponent of art in industry and business.

The exhibits of the various departments of the government will be so arranged that they will relate a story of the progress of the United States in home, art, business, industry, transportation and commerce, Mr. Jenter said.

Of the three buildings being erected by the United States government in Seville, one of them will become a permanent home for the United States consul, after the close of the Exposition.

BOSTON TO OFFER EVENING CLASSES

The School of the Museum of Fine Arts, Boston, which began its fifty-third session on Monday, October 1, is offering this year for the first time evening classes in the regular school curriculum. The classes will meet from 7 to 9 P. M. on Mondays, Wednesdays and Fridays, beginning October 8. In addition to the regular instruction in drawing and painting, design, Museum research, and metal work, a new course in Japanese brush work is being offered. Henry Hunt Clark's usual lecture series on The History of Design is being augmented by a similar series on The History and Technique of Painting and Sculpture by Philip L. Hale. The lecture courses will be given in the Museum Lecture Hall and will be open to the public on the payment of a fee. All other instruction will be given in the new School building, now in its second year, adjoining the Museum on the Fenway side.

manent home for the United States consul, after the close of the Exposition.

Mr. Jenter, who is now conferring with various federal officials in reference to the exhibits of the federal departments, reports that this country will find that other nations are putting forth their best efforts to give the Seville exposition the highest type of exhibits.

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Indianapolis Buys Von Lenbach's Portrait of Ignatz von Dollinger

ANNA HASSELMAN
In the Indianapolis Bulletin

INDIANAPOLIS.—The portrait of "Ignatz von Dollinger" by Franz von Lenbach, has been added this year to the Museum's permanent collection. Besides its artistic interest, this is a canvas of first importance in the history and development of painting. It is a welcome addition because the Museum galleries, although rich in examples of American art, contain few pictures by artists of other countries.

Lenbach, living from 1836 to 1904, is considered to be the greatest German portrait painter of the nineteenth century. He immortalized the celebrated men of a whole generation through his portraits of the creators of the German empire—Bismarck, von Moltke, William the First, and many others, as well as great masters in the arts, like Mommsen, Wagner and Franz Liszt. The painter's blunt veracity, his directness, and the impression of life he gave to his sitters changed the whole trend of art in Germany, as Courbet's work did in France, from the production of banal anecdotal pictures and the insipid idealized portraits to the study of na-

ture and character portrayed with truth and vigor.

The painting was acquired for the Art Association from D. Heinemann, the well-known dealer at Munich, through Mr. Carl H. Lieber, Chairman of the Fine Arts Committee. Mr. Heinemann transmitted a letter that he had received from the former owner, who had obtained the picture from the daughter of the famous Munich painter, Prof. Fritz von Uhde, a friend and contemporary of Lenbach. The picture was painted in seventy-three or four, and is one of the artist's most important works. The subject of the painting, Ignatz von Doellinger, was an exceptionally well-known personality in Germany. He was for many years a university professor, and for a long period the president of the Academy of Sciences, and well known through his writings. Very friendly relations existed between Doellinger and Gladstone, with whom he was painted by Lenbach on one canvas.

In this portrait the attention is focused first upon the eyes. "In a head by Lenbach there glows a pair of eyes which burn themselves into you." The head is well modeled, while the figure is less amplified and the hands little more than sketched, but the character of the man as the artist knew it is interpreted with both strength and understanding.

PROVIDENCE HOLDS ANNIVERSARY SHOW

The ushering in of the fall art season in Providence will be marked by an exhibition commemorative of the 50th anniversary of the founding of the Rhode Island School of Design, which will open with a reception, for which invitations have been issued, at the museum on Benefit Street, on Sunday afternoon, Oct. 7, from 4 to 6 o'clock. Oil paintings, water colors, etchings, drawings, etc.—original works coming within the scope of the Fine Arts, the Industrial and Mechanical Arts and Arts and Crafts—will constitute what promises to be a thoroughly representative collection of the work of former students and teachers of the school, some of whom have won an international reputation.

Among the living alumni of the school invited to contribute to the exhibition are William T. Aldrich, Sydney R. Burleigh, H. Anthony Dyer, F. Usher DeVoll, Arthur W. Heintzelman, John R. Frazier, Mrs. Percy F. Albee, Percy F. Albee, Louise A. Atkins, Gertrude Paramee Cady, Antonio Cirino, Dorothy Hunter Brown, Wilfred I. Duhiney, William H. Drury, Eliza D. Gardiner, Gino E. Conti, Jessie Luther, Mabel W. Luther, Edna W. Lawrence, Hope Gladning, Nancy C. Jones, Frank C. Mathewson, Exene Meyersahn, Stephen W. Macomber, Frank W. Marshall, Florence Minard, Robert H. Nisbet, Carl J. Nordell, Polly Parker Nordell, Joseph G. Reynolds, Jr., Stacy Tolman, Susan Moore Sisson, Frederick R. Sisson, Niles Spencer, Mabel M. Woodward, William Woodward, Hope Smith, Esther Pressoir, Lilian E. Swan, Allen Tucker, Albert Potter, Harry H. Wetherald, Mrs. Everett St. J. Chaffee, Helen M. Grose, Ethel M. Barr, George P. Love, Chester L. Dodge, Harold Breul, Edward W. Dubuque, Mary L. Crosby, George Gale, Fred Biesel, Fred Stewart Greene, Mrs. Erik Green, A. Clayton Parker, Henry J. Peck, Edna Martin, Mary F. Patterson.

From the Providence Journal.

SANDWICH GLASS IN BROOKLYN SHOW

A collection of 175 pieces of excellent specimens of clear Sandwich glass, lent to the Brooklyn Museum by an anonymous patron, has just been put on view. The collection consists of two general classes, flat pieces and deep dishes.

The flat pieces consist mostly of cup plates. The designs of these plates are

New Yale Gallery of Fine Arts

Opens One Section to the Public

NEW HAVEN.—A portion of the first unit of the new Yale Gallery of Fine Arts has been opened to the public, although construction of the large tower on the northeast corner of the building is still incomplete. For the benefit of students and the general public, the University has decided to open a small section of the Gallery now, rather than to keep the entire building closed until construction and installation is completed several months hence. For the present the Gallery will be opened week-days from 9 A. M. to 5 P. M., and will be closed Sundays. It is, however, the intention of the University to keep the Gallery open on Sunday afternoon from 2 P. M. to 4:30 P. M. after all the collections are installed. The hours will be the same as those of the Peabody Museum of Natural History.

The Gallery, which has been two years in building, was made possible by the generosity of two graduates of Yale. Its style, modified Romanesque, conforms to the mediaeval character of the Memorial Quadrangle and other recent buildings at Yale. Egerton Swartwout, Yale '91, of New York is the architect. It is planned eventually to continue the Gallery westerly along Chapel Street to the corner of York Street, when funds become available. The present building is

classified under several fanciful and sentimental names. There are, for instance, patterns of the heart motif, eagles, the designs that arose from the Henry Clay and the Harrison campaigns, and any number of commemorative designs, one of the visit of the Prince of Wales, for example.

In the groups of deep dishes there are objects for many uses, such as sauce dishes and serving dishes, as well as two pairs of dolphin candlesticks and two that do not match. As Sandwich glass was made in a sea-faring community, it was natural to select the dolphin which is a definite maritime symbol of good luck and signifies "blue skies, white clouds, blue seas, white caps".

An idea of the importance of the collection is gained from the fact that many pieces are illustrated in Lenore Wheeler William's book on Sandwich glass. Mrs. Williams is one of the pioneers in making Sandwich glass popular and is thus one of the principal authorities on the subject.

connected, by means of the bridge across High Street, with Street Hall on the east, where the classes in painting and sculpture are held. It will ultimately connect with Weir Hall on the west, where the professional courses in architecture are given. Thus the arts, with the exception of the drama, which is independently housed in the University Theatre, will be taught in a group of connected buildings at the center of which stands the Gallery, its contents exemplifying the great standards of the art of the past.

The large vaulted Sculpture Gallery on the ground floor contains a variety of objects, among the most important of which is the group of Mediaeval French sculpture, a recent gift of Maitland F. Griggs, Yale '96, of New York. These five life-size limestone figures, retaining much of the original polychrome, were made late in the XIIth century and came originally from the Church of St. Martin at Angers.

The walls of the Sculpture Gallery, which are of stone, have been hung with a variety of Near Eastern carpets, loaned for the occasion by George Hewitt Myers, Yale '98, whose private museum of rugs in Washington, D. C., is well known to scholars and collectors. These sumptuous carpets add a richness of color, perhaps otherwise lacking in the gallery with its heavily mullioned windows, stone walls, floor, and vaulted ceiling. Two large Assyrian bas-reliefs, from the Palace of Nimroud, built in the IXth century, B. C., have been brought here from the collection of Assyrian material in the Osborn Laboratories at Yale. Fifteen large casts of Classical and Renaissance sculpture have been placed in this gallery, inasmuch as the purpose of the Museum is primarily teaching. The casts have been waxed and colored to resemble the originals as nearly as possible and to avoid the unpleasant effect of the usual flat white plaster. The Demeter of the British Museum or the Venus de Milo of the Louvre may be studied here under conditions closely approximating those surrounding the originals.

On the ground floor, the offices of the Dean, of the School administration, and the staff of the Gallery, as well as class and lecture rooms, have been completed. The large lecture room, seating three hundred, will be used both for classes of undergraduates as well as for a series of public lectures to be given during the winter. In this room is hung a fine ex-



A Madonna

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Yale Gallery Opens One Section

(Continued from page 4)
ample of "verdure" tapestry made in Brussels during the XVIIth century, the gift of Archer M. Huntington of New York. Here also are the prize paintings by the students of the School, who have won the Rome Prizes in Painting for the last four consecutive years, and a cast of the sculptural piece which won the Rome Prize in Sculpture a year ago.

The mezzanine floor is devoted to offices, class and faculty rooms, and rooms for prints, lantern slides, and photographs, all of which are ready for the opening of the academic year.

One gallery on the third floor, the largest and most important, has been thrown open to the public. It contains the well-known Yale collection of Italian Primitives, dating from the XIIIth to the XVIth centuries, purchased in 1871, by the University from Jackson Jarves, the United States Vice-Consul at Florence, who had collected the pictures in Italy in the 1850's and 60's. Before the formal opening of the Galleries several months hence, this gallery will contain Italian furniture of the period, besides cases containing small pictures, pages from illuminated manuscripts, and examples of the minor arts of the Italian Renaissance.

In the hallway leading to the Italian Gallery are two handsome carved wooden confessionals, a portion of the Alden Collection of Belgian Woodcarving, which came from the suppressed Convent of the Bequine Sisters in Ghent, and were purchased by the University in 1897. The other two sections belonging to this group have been installed in Street Hall. At the end of the corridor a stained glass window has been inserted showing fragments of original glass from the thirteenth to the seventeenth centuries.

Of the three galleries on the south side, to be opened later in the season, one will contain Babylonian, Assyrian, and Egyptian material, another the Rebecca Darlington Stoddard Collection of Greek and Italian Vases, and the third examples of the art of the Far East. The three galleries on the north side will illustrate the art of the XVIth and XVIIth centuries in Flanders and Germany, of XVIIIth century France, and of XIXth and XXth century Europe and America. A specially constructed gallery on the High Street bridge will contain the Trumbull historical paintings and portraits which were purchased by the University from Colonel Trumbull in 1831. The large gallery on the east side of the build-

ing will be devoted to XVIIth century American portraits and furniture, and silverware. Off this gallery are two small panelled rooms recently acquired by the University from a house in North Branford, Connecticut, built about 1710. All these galleries will be opened, one by one, as soon as completed. The entire building is expected to be ready for a formal opening to be held either during the late winter or early spring.

SMITHSONIAN SENDS OUT GRAPHIC ART

For the last six years the Smithsonian Institution, through the U. S. National Museum have sent out traveling exhibits showing the methods used in the making of prints. These have averaged about fifty showings a year and still remain popular; at the beginning of this season, 35 engagements had been arranged for, leaving only about 20 open dates. Any organization, school, college, museum, library, etc. can obtain one of these exhibits for exhibition purposes, for a period of about three weeks by writing to the Division of Graphic Arts, U. S. National Museum, Washington, D. C.

These exhibits are entitled "How Prints are Made." Two are large and four are small, but all contain about the same information but are illustrated with different prints. The large exhibits consist of twelve frames, without glass, which measure 32 inches wide by 48 inches high and weigh 330 and 434 pounds, respectively.

The small ones consist of 23 unframed mats, 14½ by 20 inches high and weigh from 26 to 29 pounds, so that the expressage is very small, this being the only expense borne by the exhibitor.

The following is a partial list of the processes illustrated and described: Wood Cut, Japanese Print, Wood Engraving, Line Engraving, Bank Note Engraving, Mezzotint, Etching, Aquatint, Lithography, Photo-Lithography, Half Tone, Collotype, Photogravure, Roto-gravure, Aquatone.

The careful study of any one of these exhibits gives a general understanding of each process, both historical and technical.

Any organization wishing one of these exhibits this season should apply as soon as possible, stating two or three dates that it would be possible to use it.

BRUSSELS TO SHOW ANTOINE BOURDELLE

The Palais des Beaux-Arts in Brussels is organizing for the autumn a comprehensive exhibition of the work of Antoine Bourdelle, says the *London Times*. This, it is stated, will be the first occasion on which the monuments, sculpture and bas-reliefs, as well as the principal designs and pastels of the French master, have been shown at one exhibition.

MESTROVIC FIGURES FOR CHICAGO

CHICAGO.—The principal decorative feature of the Grant Park development at the foot of Congress Street, which includes the twin bridges across the Illinois Central tracks, is the equestrian statues of the American Indians, by Ivan Mestrovic. They face each other at each side of the esplanade and are located near the landing space at the top of the broad stone steps leading to the bridges. The statues are of bronze, and each weighs about twenty thousand pounds. They are seventeen feet high and are mounted on dark granite pedestals eighteen feet high, giving them a total height of thirty-five feet.

The Indians are of heroic size and have been modelled in the nude. They are shown in fighting pose, one with bow and arrow and the other with spear. Modern art enters into the conception of the figures in that only a few inches of the bow is shown, barely sufficient to indicate the powerful grasp of the Indian's left hand, and the arrow is shown not at all. In the other statue only a few inches of the spear in the hands of the bareback rider is shown and this also the imagination readily interprets.

Mestrovic, who has been much in the United States in recent years, had a special exhibition of his work at the Art Institute in 1925. He comes of peasant stock, having been born in the little hamlet of Vrpolje in Slavonia, August 15, 1883. His first important exhibition was held in Rome in 1911 and created a marked sensation.

When the development of Grant Park

was being planned, the area at the foot of Congress Street was allotted the focal point. Statues were to be erected as the climax of the decorative scheme. The Ferguson Fund, a million dollar fund left in the will of the Chicago lumber merchant, Benjamin F. Ferguson, for adornment of the parks and boulevards of the city, was available. Already nine important works had been erected in various parts of the city, all by American sculptors. These included two by our fellow townsmen, Lorado Taft (The Fountain of Time and the Fountain of the Great Lakes) Alexander Hamilton, by Bela Pratt; the Illinois Centennial shaft by Evelyn Longman; and the Statue of the Republic by Daniel Chester French;

Eugene Field Memorial, by Edward McCartan; Theodore Thomas statue of "Music," by Albin Polasek; the Father Marquette Group by Hermon A. McNeil, and the bas reliefs on the south pylons of the Michigan Avenue bridge, by Henry Hering; the statue of Washington by Houdon, replica of that in Richmond, Va.

While the will of Mr. Ferguson specifically stated that the subjects to be chosen for erection in Chicago "Must commemorate worthy men or women of America, or important events of American history", there was no restriction imposed upon the administrators as to whom they should employ to design the memorials.

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Hohenzollern-Sigmaringen

Collection Shown in Munich

(Continued from page 1) years of his residence in Dusseldorf, at the time when the Weyer, Abel and Dr. Vosen collections were sold at auction in the neighboring city of Cologne. The bringing together of these and later purchases, to which the descendants and heirs of the prince also contributed their share, led to the building of a gallery in the Sigmaringen residence as early as 1867. The taste of the prince was almost entirely in the medieval field. The art of the church and the portraiture of the old Northern German period until about 1530 give the characteristic stamp to that portion of the collection which has been acquired by Frankfort. This portion includes genuine works by Altdorfer, Holbein the Elder and Holbein the Younger, and contains, in all, twelve hundred items of which about one thousand are in the field of decorative art.

The portion of the collection now being shown in Munich represents the section of medieval and late medieval Flemish art from the now dispersed collection. In this field the prince's in-

terest concentrated itself upon portraiture and religious art, with the single exception of a Marinus van Roymersvalle (1520-1560), exquisite in tone and delicately painted, an almost life size double portrait of a merchant weighing gold and of his wife, who has the Gothic gracefulness.

An unusually large part of the collection, which has been pruned down in the interest of space to small and medium sized pictures, is taken up with representations of the Madonna, many of them in the form of the well known altar with three wings. In many, the theme is limited to the representation of mother and child. Others depict St. Joseph, St. Anne and other female saints, while still others show musical angels. Besides several piquant works by anonymous artists, there is a rare primitive by an unknown Dutch artist of 1490, and good school pieces by the followers of such well known masters as Rogier van der Weyden and Dierik Bouts. There are also originals by such great artists as the Master of Flemalle, Adriaen Isenbrandt, Joos van Cleve, Cornelius Engelbrechtsen, B. van Orleys,

who can all be pleasurable enjoyed in their intimate work, produced for worship in the homes of their patrons. Always in the work of the Bruges Master of the Ursula Legend, the Master of the Female Half Figure and the Antwerp Master of 1518, careful intimacy of treatment goes hand in hand with the theme. In the work of the Master of the Aachen Altar, who worked in Cologne from about 1490 to 1500, there is found his characteristic and lavish use of pearls, precious stones and rich materials.

A Christ on the Cross by one of the followers of Geertgen van Haarlem (1500) is very appealing. This painting unites uncompromising observation with the principles of Gothic form. It is a characteristically delicate and childlike portrait of astonishingly subtle gradation of tones yet, despite this differentiation of tones so rare in this period, the draughtsmanship is still sharp and primitive. There is also a Calvary by an unknown Rheinish Master, obviously affected by Flemish influences. In a large and powerfully impressive Descent from the Cross by Colin de Cotte (1500) this blending of premature realism with the traditional medieval feeling for form rises to almost sensational force and threatens the harmony of the picture. But there are passages

of this uneven picture, such as the head framed in black and white and the hands of the sorrowing mother, that are very remarkable. This difficult art, characteristically uneven in quality and struggling between the forces of tradition and progress, was given a lively impetus by the later Antwerp mannerists, represented by an Adoration of the Kings of 1520 in a rich Renaissance architectural frame. This phase is further illustrated by a mannered work of Cornelius van Coninxloo (1529-1560), representing Mary's parents. The figures are emphasized in a fashion which is very powerful even though the admixture of Northern and Southern art tendencies leads to bizarre features which reveal the incompatibility of both worlds.

The choicest and at the same time the most monumental works in the Munich collection are two paintings by Gerard David, which far surpass the other intimate works. Although separated from each other, spiritually they belong together. One of these is an Angel of the Annunciation bearing a scepter and dressed in a bright blue mantel lined with red and green brocade. The figure is placed austere upon the tiled floor of the inner chamber, which is objectively treated and bathed realistically in cool light. There is also an

Annunciation of darker background, from which the face and hands, the head with its discreet golden rayed nimbus, loom mystically. In this picture the combination of the blue mantel with a steel gray drapery in the background, and with the dark violet of a cushion, create an exquisitely modulated color harmony, which is made still more effective by the contrasting effect of the salmon red pouch resting in front of the symbolic vase with three lilies.

It is of course impossible within the limits of the space allotted here to describe more fully the thirty-eight works from the Sigmaringen collection now in Munich. However, the present brief description should certainly make it clear that these works constitute a very unusual enrichment of the art market. Indeed these are works whose international value surpasses that of the examples which have gone to Frankfort. It must also be added that Italian art is represented in Munich by a portrait by Antonio Moro and a Madonna by Jacopo da Valencia.

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Pennsylvania Miniature Painters

Announce 27th Annual Show

The Pennsylvania Academy of the Fine Arts and the Pennsylvania Society of Miniature Painters have the honor to announce that under their joint management the Twenty-seventh Annual Exhibition of Miniatures will be held in the galleries of the Academy, Broad and Cherry Streets, Philadelphia, from Sunday, November 4th, to Sunday, December 9th, 1928, inclusive. The exhibition will consist exclusively of original miniature paintings by living artists which have not before been publicly shown in Philadelphia. Decorative miniatures are suggested on account of sales.

Works intended for this exhibition must be received at the Academy not later than Monday, October 22nd, 1928.

Miniatures from points outside of Philadelphia must be received, without further notice, by parcel post or express prepaid by the exhibitor, at the Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, on or before Monday, October 22nd, 1928. For receiving and unpacking, and for repacking and shipping from the Academy, no charge will be made. Miniatures will be returned promptly after the close of the exhibition. Return transportation expenses must be borne by the sender. No insurance in transit will be carried by the management unless especially arranged for and then only at the expense of the exhibitor.

Works submitted to the jury, and not found available, must be called for a

The Academy on Tuesday, November 6th, or they will be returned at the risk and expense of the owners. Intending exhibitors whose works are not found available will be notified.

All work intended for exhibition must be entered upon entry cards which must be properly filled in and received at the Academy on or before Saturday, October 6th, and each work, when delivered, must have attached to it the proper label. Additional entry cards may be had on application to the secretary.

Simplicity in framing is especially desired, and exhibitors are asked to avoid the use of conspicuous mats. Each submitted work must be framed separately. The management reserves the right to remove all shadow boxes before hanging.

A competent agent will superintend the sale of exhibits. On all sales made from the exhibition, and for all orders taken, a commission of 15% will be charged. While our customary care will be taken with the miniatures, the management will assume no responsibility for loss or damage of submitted or accepted works.

The Society's Medal of Honor, bronze, will be awarded by the jury of selection in appreciation of high achievement, to a miniature painter whose works are in the annual exhibition. A fund is being formed for the purchase of miniatures from the annual exhibitions, for a permanent collection to be hung in the Philadelphia Art Museum.

The Pennsylvania Society of Miniature Painters announces that courteous invitations have been received from the Society of Arts and Crafts, Detroit, Michigan, and from the Brooks

Memorial Art Gallery, Memphis, Tennessee, to exhibit in their galleries such miniatures from the Academy's Exhibition, this fall, as may be sent them for the purpose. No other miniatures will be included than those that have been shown at the Pennsylvania Academy.

The exhibition will continue in Detroit from December 17th, 1928, to January 5th, 1929, and in Memphis from January 14th to February 14th. Sales will be in charge of a competent person and no commission will be charged the exhibitor. No miniatures, if sold, may be removed from the cases until their return to Philadelphia.

You are cordially invited to accept the invitations. The miniatures that you mark, on entry cards, "Consent for Detroit and Memphis," will be hung in cases owned by this Society, expressed to both places and returned to Philadelphia without expense to the artist other than individual insurance.

Any miniature may be withdrawn at the close of the exhibition in Philadelphia and others, that have previously been shown at the Pennsylvania Academy substituted for the rotary. The substituting miniatures, each with its entry card filled out and attached, but not torn apart, must be sent by parcel post or express prepaid by the exhibitor to Mr. Louis C. Grieumard, 2046 Rittenhouse Street, Philadelphia, not later than December 1st, 1928. Additional entry cards will be sent on application, with stamp enclosed, to the Secretary of the Society, Miss A. M. Archambault, 1714 Chestnut Street, Philadelphia.

After the exhibition closes in Memphis, the cases of miniatures will be returned to Philadelphia, care of Mr. Louis C. Grieumard; his charge for repacking and shipping to each exhibitor will be \$1.00 per box, regardless of number of works. The express and transit insurance charges from Philadelphia to the owner must be borne by the exhibitor.

AUSTRO-HUNGARIAN WORK ON VIEW

Industrial art work produced by students of the leading industrial art schools of Austria and Hungary will be on exhibition at the Arts Council Gallery in the Barbizon, 140 East 63rd Street, from September 29 until the end of October.

The material was collected by George H. Gombarts, Director of the New York Free Evening Industrial Art School during an extended trip abroad this summer. It is the work of the Folk and Reale Schule, which are equivalent to our elementary and high schools, as well as the industrial art schools.

LECTURE SEASON OF ARTS COUNCIL

Plans for the 1928-29 school year were announced recently at the headquarters of the School Art League in the Barbizon, 140 East 63rd Street. The following lectures for League members and public senior and junior high school pupils will be given in Manhattan and Brooklyn:

At the Metropolitan Museum of Art, Saturdays at 11:30 A. M., talks, illustrated by slides and drawings made before the audience and followed by visits to the Gallery: October 6—Setting a Stage, illustrated with stage models, by Albert Bliss. October 13—The Chinese Dragon, by Elinore Blaisdell. October 2—How the Artist Works, demonstration drawing in charcoal, by Tony Sarg. October 27—Tea Time in Tokio, by

Elinore Blaisdell. November 3—Problems in Architecture, by J. Monroe Hewlett. November 10—The Land of the Leprechaun, by Elinore Blaisdell. November 17—A Painter at Work, by Jonas Lie. November 24—A Monk's Garden, by Elinore Blaisdell.

At the Brooklyn Museum, Saturday mornings at 11:30 o'clock: October 13—How Stories are Illustrated, by Rudolph Belarski. October 27—Two Master Painters—Rembrandt and Velasquez by Katherine Breen. November 10—Making a Portrait, demonstration from model, by Bernard I. Green. November 24—Masks and What They Mean, by William L. Longyear. Exhibition of masks.

Special talks for elementary school pupils will be given at the Brooklyn museum at 10 o'clock on the following Saturday mornings: October 6—True Stories of Indian Life, by Helen S. Daley. October 13—Playing Potter, by Lucile K. Craig. October 20—Great Sculptors and the Things They Make, by Helen S. Daley. October 27—The Brick Oven, by Lucile K. Craig. November 3—Star Lore of the Autumn Skies, by Helen S. Daley. November 10—When the Latch String Hung Out, by Lucile K. Craig.

The League will also sponsor visits to four exhibitions during December and January, 1929. Informal addresses will be given in connection with these trips. Groups will assemble on Saturdays at 11 A. M. at the following exhibitions:

The Museum of the American Indian, speaker, Minna D. Behr, on December 1; American Fine Arts Building, annual exhibition of the National Academy of Design, speaker, William Sackren, on December 8; American Fine Arts Building, annual exhibition of the New York Water Color Club and American Water Color Society, speaker, Alice Locke, on January 5; Grand Central Art Galleries, exhibition of American Art, speaker, Maude M. Isles, on January 12.

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"ÎLE DE LA GRANDE JATTE"

By GEORGES SEURAT

In the current Kraushaar exhibition

**Modern French
Art Shown by
Kraushaar**

(Continued from page 1)
quality which distinguishes the picture. Van Gogh, also, was a powerful draughtsman and far surpassed Lautrec as a colorist but in the Kraushaar exhibition, two of his drawings are more representative of him than is the painted landscape. Two moderately interesting canvases by Verdilhan and one by Zak close this part of the exhibition.

The watercolors and drawings have been as well chosen and maintain as high a standard as the paintings. First among them is a fine Cézanne watercolor, "Pont Royal," as solidly built as any of the oils. Two heads by Daumier, a nude by Degas, one of Dufy's blue landscapes, several characteristic drawings by Guys, two good Matisse, a drawing by Picasso which is evidently a study for his "Mother and Child" in the Carnegie show of two years ago, a small pastel by Pissarro, two splendid watercolors by Segonzac and three by Vlaminck are, with the Van Goghs mentioned before, a few of the most interesting works in this group.

In another part of the galleries a large collection of lithographs and etchings by French and American artists is shown. There are several by Matisse, Forain, Daumier and Lautrec.

**ERNEST LAWSON
AT FERARGIL**

Ernest Lawson has worked a miracle and moved the Harlem River to Colorado. A few alterations have been made in its appearance, but not many and all of us who have admired his

pictures of the localities which he has made familiar will feel quite at home in his Western landscapes. In both choice of subject matter and technique the paintings now on exhibition at the Ferargil Galleries vary little from the Lawsons of other years. As always he has created good pictures and whether these be of a New York river, the Massachusetts coast or the Western hills really matters very little.

One thing is noticeable: his technique, which seemed to be growing freer and more bold, has tightened up. Perhaps teaching has done that.

**POUSETTE DART
SHOW AT ANDERSON**

The first exhibition of the season at the Anderson Galleries opened on October first, with the showing of a group of one hundred and twenty-five paintings, water colors, etchings and lithographs by Nathaniel Pousette-Dart.

The exhibition is the first one man showing of Pousette-Dart's work, though he has exhibited in many group exhibitions throughout the country. He is most familiar to the art world, however, as the author of the Distinguished American Artist Series of biographies, which are regarded as the standard reference books on American painters.

The works in the exhibition cover a period of twenty years, from the time Pousette-Dart first began the study of art, and give evidence of his inquiry



"LANDSCAPE"

By ANDRÉ DUNOYER DE SEGONZAC

In the current Kraushaar exhibition

into and experiment with many theories and varieties of technique.

Pousette-Dart is a native of Minnesota, who journeyed eastward with Paul Manship, the sculptor. He studied at the Pennsylvania Academy of Fine Arts and received two European travel scholarships from that institution.

The exhibition will continue until October 13.

**SIGNAC WATERCOLORS
SHOWN BY DE HAUKE**

The first exhibition of the season at the De Hauke Galleries is of watercolors by Paul Signac. It is one of the largest which has been held in America. (Continued on page 9)

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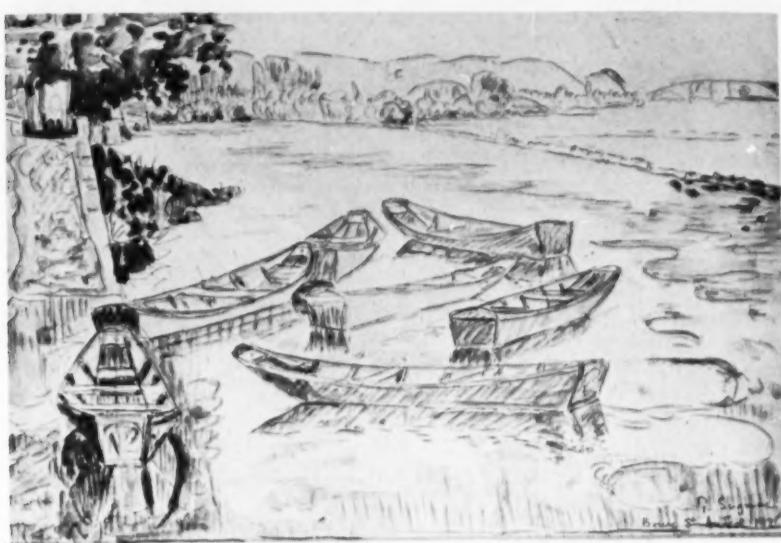
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"ROW BOATS"
Included in the current De Hauke exhibition

**SIGNAC WATERCOLORS
SHOWN BY DE HAUKE**

(Continued from page 8)
and is rich enough in range to give a very adequate impression of this phase of Signac's work. Since the artist is already best known here as a watercolor painter, the exhibition presents little that is either new or startling.

It can be taken quietly. All of the drawings are pleasant and cheerful, full

of delightful color and admirable as decoration. If none of them is great it is equally true that Signac is never commonplace. Whether he draws boats or bridges, castled towns or village churches, he creates a pattern of sparkling color and crisp lines.

In most of the drawings now shown he has departed from a rigid adherence to the pointillistic technique which he made famous. His brush strokes are not always rectangular although each has still a definite direction; the mosaic is

**SCHOOL ART LEAGUE
REPORTS PROGRESS**

Interest in the arts among school children of New York City is increasing, according to the annual report of the School Art League which was made public today.

Miss Florence N. Levy, secretary of the League which maintains headquarters at the Barbizon, 140 East 63rd Street, New York City, said that 21,027 public, senior and junior high school pupils attended 48 lectures given by the School Art League at museums and exhibitions during the 1926-1927 school year. The League now has 14,811 junior members.

The organization maintained five Saturday morning drawing, modeling and craft classes, which held 145 sessions during the school year and gave in all 4,666 lessons in these subjects, under the guidance of Mrs. Laurent Oppenheim, chairman of the Scholarship Committee. Industrial Arts Scholarships were awarded in January and June, 1928, to 42 boys and girls graduating from high school who were entitled to a year's tuition at a professional art school. The Haney Fine Craftsmanship Medals were awarded to 820 pupils in elementary work shops, while 45 Art-and-Trades Club Medals for designs were awarded in the high schools of this city. The Alexander Medal for work in the second high school year was awarded to 68 students, and 62 Saint Gaudens medals

no longer so insistent and whatever mathematical exactness has been lost is more than compensated for by an increased power.



"THE BLACK WELL"
By GUSTAVE COURBET
Included in the current Kraushaar exhibition

were given for work in third year high school classes.

An exhibition of work from the art departments of the city high schools was organized by the League and circulated throughout the United States by The American Federation of Arts. The work of gifted children was shown at the Art Center. The League also announces the following additions to the Board of

Trustees:
Miss M. Rose Collins, Chairman of the Art Department of George Washington High School; DeWitt Lockman, member of the National Academy of Design and former chairman of the Committee on Education of that body; Miss Kate E. Turner, principal of the Bay Ridge High School; and Mrs. William H. Allen.

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"OUTSIDE THE DAMASCUS GATE, JERUSALEM"
By DAVID BOMBERG

In the collection of the Manchester, England, Art Gallery

BOMBERG HOLDS SHOW IN LONDON

LONDON.—One of the most interesting of the exhibitions held this year at the Leicester Galleries, London, was that of Paintings of Palestine and Petra by David Bomberg. Early in his career Bomberg was discovered by J. S. Sargent to possess talent. One of the founding-members of the London Group, Bomberg has found self-expression along unacademic lines, yet has escaped the pitfalls of eccentricity.

On the recommendation of Mr. Muirhead Bone and under the auspices of the Zionist Organization, Mr. Bomberg was sent in 1923 to Palestine, where he soon devoted his energies to open-air painting. In Petra, in Northern Arabia, I found a wealth of subjects very sympathetic to his brush. His skill in treating the extraordinary color effects which result when the rays of light are refracted from some luminous point in rock-hewn temple or sandstone wall, and his feeling for subtle tonal effects under Eastern skies has produced some particularly interesting work.—L. G. S.

OXFORD TO EXHIBIT ITS SILVER PLATE

LONDON.—An exhibition of the silver plate of the Oxford colleges, inspired by the Worshipful Company of Goldsmiths of London and promoted by the Oxford Architectural and Historical Society, will be held, by permission of the Visitors, in the Ashmolean Museum, Oxford, from 7th to 28th November, 1928, inclusive. It will consist of some three hundred pieces chosen from the College collections for their artistic and historic qualities, and will be remarkable if only as the first occasion that plate from all the Colleges has been exhibited together.

It is the aim of the selectors to illustrate fully the artistic and technical resources of the silversmiths' craft; and to set the achievements of the past as a stimulus alike to the public and to the designer of the present day, no less than as a criticism on both. The goldsmiths' workshops were, in the past, the schools of great sculptors, engravers, and draughtsmen; and if the full possibilities of the craft are to be realized in the future, not only must the public

A GAINSBOROUGH COMES TO LIGHT

LONDON.—A portrait by Gainsborough of Lieutenant Dan Holroyd, in full regiments, has been discovered by Mr. Luscombe Carroll at Sotheby's in connection with the dispersal of pictures belonging to the Dower House, Clinton Lodge. The canvas was so much obscured by dirt that very little indication was given of what underlay it. It has now been accepted as a work belonging to the period of 1760-2, left partially unfinished, doubtless because the sitter had been recalled from town. He was a younger brother of the first Earl of Sheffield, and the Sheffield arms appear in the lower left-hand corner of the portrait.—L. G. S.

once more become intelligent patrons of the designer, but the designer must seek new combinations of his technical equipment, using to the full all the resources of the modern workshop. A few well-known pieces of modern silverwork have been borrowed from outside the University by way of contrast, to illustrate the trend of the present-day movement.

A catalogue, with 48 pages of half-tone illustrations will be ready Nov. 7.

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EXHIBITIONS IN NEW YORK

FRENCH ART
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Until October 18th

Paintings, drawings and water colors by the foremost contemporary and late French artists are now on exhibition at the Kraushaar Galleries. Fine examples by Lautrec, Seurat, Cézanne, Courbet, Gauguin, Derain and Matisse are included. The exhibition is reviewed on page one.

PAUL SIGNAC
De Hauke Galleries
Until October 20th

A large exhibition of water colors by Paul Signac, president of the *Indépendants* in Paris, is now open at the de Hauke Galleries. Landscapes, marines and flower pieces are included. exhibition will be found on page 8.

ERNEST LAWSON
Ferargil Galleries
Until October 15th

Thirty-one paintings by Ernest Law-

son are now on exhibition at the Ferargil Galleries. Almost all of them are recent work, done last year while Mr. Lawson was teaching in Denver. They include a few landscapes with figures and many paintings of the Western plains and mountains. A review of the exhibition will be found on page 8.

DAISY M. HUGHES
Babcock Galleries
Until October 13th

Sixteen paintings, the majority of them of European scenes, are now being exhibited by Daisy M. Hughes at the Babcock Galleries. Several Algerian subjects, a view of the market in Venice and paintings of quaint French villages are features of the show.

GROUP EXHIBITION
Morton Galleries

Works by a number of modern American artists are now on view at the Morton Galleries. Included in the exhibition are a Landscape by Arnold Wiltz, a Still Life by Graham, Street Scene by Mark Vukovic, a Portrait Head by Graham,

watercolors by Hermann Trunk, decorative paintings by Nura and one of Philip Evergood's Biblical themes.

MARKO VUKOVIC
Dudensing Galleries

At the Dudensing Galleries Marko Vukovic is holding a one man show of landscapes, still lifes, two portraits and a large reclining nude.

GATTERDAM OPENS
NEW GALLERIES

Mr. Pascal M. Gatterdam has recently opened a new art gallery at 145 West 57th Street. One of the attractively arranged exhibition rooms has for the past few weeks been given over a showing of twenty paintings by Henry W. Ranger, among them characteristic landscapes done in England, Holland, France and America. In other rooms of the galleries may be seen interesting examples of Murphy, Twachtman, Childe Hassam, Blakelock, Inness, Waugh, Ernest Lawson and other artists of the American school.



"LANDSCAPE WITH HOUSE"

By OTHON FRIESZ

Included in the current exhibition of French Art
at the Kraushaar Galleries

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(Continued from page 12)

of a connoisseur who chooses a limited number of select objects and displays them in a harmonious setting. Here one is able to enjoy leisurely, and without being overstrained by a quantity of mediocre things. Early sculptural works are certainly the greatest asset of this gallery. To shoot the heaviest bolt at first: in a room quite by itself stands as in a sanctum, a stone statue of a Madonna and Child of Bohemian origin which is an exceptional specimen of medieval sculpture. The spiral turn of the Madonna's body has a marvelous suppleness and grace, and also the Child's figure is splendidly mastered and proportioned. The sculpture is worked in the round and offers an amazing variety of aspects through the richness of its modelling. Seldom will one come across a piece of so harmonious loveliness, such musical harmony and rhythm. It is covered with the original coat of colors, and is in an excellent state of preservation. It stands as an alluring witness of the aristocratic aloofness of ecclesiastical art at about 1400 which soon later was pushed to the wall by

indications of eyes, nose, and lips but these are vibrant with life. An imposing superiority and grandeur exhales from the dignified expression of this face, a wisdom and comprehension of the futility of earthly matters.

The Print-Room in Berlin has arranged an exhibition of the museum's property of illuminations—a very gratifying undertaking, for thus it is possible to see, enjoy, and compare these precious products of different times and countries, which generally are stored away. In the show-cases are displayed volume and single sheets dating from the XIth-XVIth centuries from Germany, France, England, and Italy. The earliest item is of Rhinish provenance, the place of its origin being the Westfalian convent Abdinghof where it was executed in the XIth century. The rich inventiveness of late Gothic style is revealed in a bible dating from the beginning of the XVth century; this specimen comes from the South of Germany. France, where this manner was developed to greatest perfection, is represented by a very remarkable piece: "La Vie de St. Benoite," a volume which emanates from the abbey d'Origny near Laon, and formerly belonged to the famous Hamilton library. The so-called Hamilton bible, written by John of Ravenna, is adorned with illuminations by Neapolitan artists from the second part of the XIVth century; on the cover is a representation of the Genesis. One of the greatest treasures belongs to the XVth century, namely the prayer book of Mary of Burgundy: a painter of Bruges embellished it with exquisite illuminations and tendrils ornaments. A single sheet with a

"Lamentation" derives its inspiration from Roger van der Weyden's sphere of influence. A Roman missal has an illustrious pedigree—it once belonged to cardinal Giulio di Medici, and is identical with the specimen depicted on Raphael's portrait of Pope Leo X. The cover bears the Papal coat of arms. The collection is especially rich in works of Italian origin which are distinguished by beauty and variety of colors. The unfaded and unalloyed freshness of pigments is preserved on these early documents, the mingled brilliance of which is entrancing.

An auction of French illustrated books, and English and French color prints at Graupes in Berlin was well attended, and bravely supported by lively bidding. The most interesting items and their prices are given in the following:

Molière: Oeuvres, in red Morocco, 6 vol.	M. 12,500
La Fontaine: Fables choisies, in 4 vol.	M. 1,350
La Borda: Choix de Chansons, 4 vol., red Morocco	M. 17,000
Atlas Maritime: 5 vol., 580 colored maps	M. 2,200
Ovide: Metamorphoses, 4 vol. adorned with 139 engrav.	M. 24,600
Ta-sō: La Céresaleme libérata, 2 vol. original binding	M. 800
Wheatley: Cries of London, plate 12, "Hot Spice Gingerbread" col.	M. 5,700
Wheatley: Cries of London, 14 plates col.	M. 23,700
Ward: "A Livery Stable, col.	M. 8,400
Gillbank: "The Benvolent Heir, col.	M. 1,200
Descourtis: 2 plates col. "L'Amant Surpris"	M. 4,250
D'Arcis: 2 plates, col.	M. 2,400
Boucher: 2 drawings.	M. 5,650
Morland: "The Fruits of Early Industry and Economy"	M. 3,650
Dunkarton & Ward: 2 plates	M. 4,300

LONDON LETTER

Bartolozzi Exhibition
Hugh Lane Pictures
Old English Plate

By LOUISE GORDON-STABLES

Few collectors are so much a prey to the wiles of the forger as those who specialize in Bartolozzi engravings, so that there should be a particular value attaching to the bicentenary exhibition that is about to open at the Victoria and Albert Museum. It is to be hoped that for the purposes of teaching the tyro to distinguish between the true and the false, specimens of the latter may be included, so that it may be rendered apparent what difference in time is achieved when a mere photographic reproduction is presented, colored by hand. This plan of demonstration is a very valuable one and deserves to be more generally exploited. I observe that in their recent exhibition of Oriental Rugs and Carpets, Messrs. Jekyll followed it with conspicuous success. They placed side by side a fine Persian example and a modern specimen dipped in chemicals to produce a pseudo-antique tone.

A propos of Bartolozzi, there is a current idea that any genuine print is of considerable value. As a matter of fact, Bartolozzi was a very unequal artist and there are plenty of his numerous plates that are of small consequence.

* * *
Dublin is evidently in no doubt as to (Continued on page 14)



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NEW YORK
PARIS

LONDON

(Continued from page 13)

the ultimate destination of the Hugh Lane pictures, for she is busy completing her plans for an art gallery in which to place them, remembering that it was a stipulation in the bequest that they should not be separated. The completion of the gallery will probably see the old strife settled, for it is unlikely that with such proof of conviction on the part of Ireland, we will still stand by our legal rights. It may be that we will save our faces by handing over the pictures as a permanent loan, but so long as Erin has them in her keeping, the mere form of words is not of great moment.

* * *

It is probable that the steady rise in the prices of fine pieces of old English silver, when they appear in the sales-rooms, is responsible for the announcement that the Ashmolean Museum, Oxford, is holding an exhibition of plate in November, when the Oxford Colleges, departing from precedent, will allow their famous plate to be loaned. Wassail horns dating from the XIVth century, and early Bishop's croziers will feature in what should be a unique show. It will be recollect that another interesting exhibition of English plate is to be organized by Lady Howard de Walden at Seaford House.

GRIEVE RETURNS
FROM EUROPE

Mr. Grieve, of M. Grieve Co., 234 East 59th Street, N. Y. C. has recently returned from Europe. He announces the publication early in November of a new catalogue "The Art of Framing Pictures," giving many valuable suggestions concerning the correctness of picture framing.

DU VANNES GALLERIES
SELLS GAINSBOROUGH

The Albert du Vannes Gallery, 39 East 57th Street, announce that they have just sold the painting "Crossing the Ford" by Thomas Gainsborough to a prominent New York collector.

This painting was reproduced in the du Vannes Gallery announcement in the 25th Anniversary Number of THE ART NEWS.

FLATFORD MILL
GIFT TO ENGLAND

LONDON.—Through the generosity of Mr. T. R. Parkington, of Ipswich, Flatford Mill, John Constable's birthplace, Willy Lott's Cottage and the grounds in which they are set, were given in trust for the nation as a memorial of the great East Anglian artist, says the London *Morning Post*.

This is a noble and timely gift—timely in the sense that had not Mr. Parkington acquired Flatford Mill estate two years ago from Miss Pulling, the historic building might have been demolished and replaced by ordinary villas or a holidaymakers' hotel.

When Flatford Mill was acquired in 1926, Mr. Parkington decided to restore the buildings and prepare them, and the lands and waterways of the estate as a gift to the nation in memory of Constable for perpetual service to the arts and as a contribution to the scheme for preserving the beauties of England's countryside. The second idea was strengthened by Mr. Baldwin's speech at the Royal Society of Arts on the preservation of Old English cottages.

As Mr. Parkington's aim was to save Flatford Mill for service to the Arts, he was busy maturing ideas for the practical expression of his project as the work of restoration proceeded.

Three annual scholarships are to be established, one in England, and another in Scotland, and the third in France, and in all likelihood they will be controlled by the schools of the Royal Academy, the Royal Scottish Academy, and the Paris Beaux Arts. These Scholarships are to provide free residential maintenance at Flatford Mill for three or more months, according to the circumstances of each case, with facilities to enable the holders to study and practise art amid the wooded uplands, valleys and quiet waterways where John Constable lived and worked in his early days.

"I associate," he said, "my careless boyhood with all that lies on the banks of the Stour. These scenes made me a painter, and I am grateful."

Apart from the Scholarship students, artists of all nations may live and paint at the Millhouse, where there is to be accommodation for about sixteen people at a time. Inside the mill, the transformation is remarkable. The granary and old mill chamber have been turned into large, lofty studios, and there are also smaller rooms which make admirable ateliers.

Altogether, the work of restoration has been performed by Mr. Parkington (who is a contractor) and his men, with great skill and respect for the original structure of the buildings. Indeed, "Willy Lott's" charming cottage is almost the same as it was when Constable painted its quaint gables reflected in the tranquil mill pool.

Mr. Parkington will be responsible for the direction of the estate, and after his death the Trustees, Mr. Douglas Bostock, Mr. Frank Tempest, and Mr. Herbert Cornish will, in accordance with the Deed of Transference, offer the estate to the National Trust.

TRITTICO OF ALUNNO
NOW REPAIRED

ROME.—In the second half of the XVth century, Nicolò di Liberatore of Foligno, called "l'Alunno" painted for the Cathedral of Assisi a large "trittico" on wood and duly signed and dated it.

The great Umbrian painter has represented in the central part of the painting, the Virgin seated on a throne with the Child standing on her knee; in the background worshipping seraphim; in the side panels, San Marcello, San Pier Damiano, San Rufino, San Cessidio; in the *predella*, scenes from the life of San Rufino, (martyrdom of the Saint and transport of his body). At the top of the picture are to be seen the Annunciation and the Assumption, and at the central vertex of all the *trittico*, the figure of Saint Michael Archangel.

This work—according to an inscription existing underneath the figure of the Virgin and in the *predella*—was given over to the care of the Chapter of the Cathedral in 1874, and was placed on four elegantly carved supports, Gothic in style, on the right of the high altar opposite to the episcopal throne. It has lately been discovered that the great painting had suffered serious deterioration, and the authorities of the Belle Arti have taken its repair into immediate consideration. The famous restorer, Professor Colarici-Tosti, of Rome was commissioned to go at once to Assisi and do all that was necessary, and he has already completed his task.

The *trittico* which is worth many millions of lire, will now be placed in a better light, and in a more worthy position, on the right side of the monumental sacristy of the Cathedral. K. R. S.

PARMIGIANINO FOR
PARMA GALLERY

PARMA.—By order of the Minister of Public Instruction, an important picture by Parmigianino from the Gallery of the Uffizi in Florence has been removed to Parma and consigned to the director of the Royal Gallery, where it will be exhibited in one of the rooms which is now being enlarged and beautified. This picture measures 68 by 54 centimetres, and represents a young woman with large, fine eyes, and is called "The Turkish Slave." From the delicacy of its workmanship and its affinity with the "Bella Antea" of Naples, the painting is one of the finest of the great Parmesan artist's pictures. As a portrait painter he was one of the most famous of the *cinquecento*, worthy of a place beside Raphael and the great Venetians. This particular painting was once part of the collection of Cardinal Leopold de Medici, a cultivated and enthusiastic lover of art.

Besides this work, two other pictures have also been sent to Parma from Florence, one a fresco, representing "Ruins of Rome, with figures," by Pannini and a large canvas, "The Family of the Duke of Parma, Don Ferdinando di Borbone," the work of Giuseppe Bolfrini, court painter to the Dukes of Parma.

In exchange Parma has sent to Florence, at the request of the *Opera del Duomo* through the direction of the *Belle Arti*, the Byzantine painting of "San Zanobi," which Count Taccoli, chamberlain of Duke Don Ferdinando di Bourbon, bought in Florence, where it had been taken from the altar of San Zanobi.—K. R. S.

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STRANGE INCIDENT OF REPUTED TITIAN

MILAN.—Some time ago a noted antiquarian of Milan was denounced to the authorities for having exported, in a clandestine manner, a painting attributed to Titian, and for which he received more than two million lire, and on which he had omitted to pay the obligatory tax for exportation.

The picture represents a half-length portrait of a cardinal, the head of which is believed to be by Titian, but the rest of the work, according to expert opinion, must be considered as from a much less famous hand. The work, however, bore a note certifying to its authenticity by a foreign critic, well known in artistic circles.

The affair came to light in rather a singular fashion. The Exportation Office of the Superintendence of Art, had presented to it a picture coming from abroad. The presentation was made by the above mentioned antiquarian who declared that the painting had been brought temporarily into Italy for restoration, and that after it was restored, it would be again sent out of the country. In this manner the tax of forty per cent due to the Government was evaded.

But investigation proved that the picture had already been exported from Italy and sold for the sum mentioned to a rich Oriental. Also that it had been bought in Bologna, before going out of Italy from an antiquarian there, and a statement exists from this dealer that the work was sold for 30,000 lire. But there is no written proof that the painting previously went out of Italy and altogether it is clear that a scheme has been carried out to cheat the Government. If the picture did sell for two million lire, then the tax would have been 800,000 lire.

The first buyer of the painting, having heard that he had paid more than it was worth, called in legal aid to get part, at least, of the excessive sum he had given. He was a millionaire from Albania, Doctor Adamidi de Frassan, a resident of Geneva. According to another statement, later verified, the picture was first bought from Signor Carlo Foresti, an antiquarian of Milan, not for 30,000 lire but for 3,000.

There is a great deal of mystery about the whole affair, and it will take some time to clear it up, but there is no question as to the fact that the painting was never worth two million lire.—K. R. S.

EARLY FRESCO FOUND AT AREZZO

ROME.—In the demolition of the Casa Mancini there has been found in a room of the palace which had its entrance on the Corso, a fresco representing the Madonna and Child in a mural niche. It is a XIIth century work by an artist of Arezzo.—K. R. S.

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FLORENTINE WIND DOES ART A FAVOR

ROME.—In the year 1284, on the site where now stands the church of Or San Michele, was a piece of grassy ground or *orto*, which was converted into a grain market, and covered with a roof supporting a corn magazine, and adorned with a highly revered statue of the Virgin and one of the Archangel Michael. In 1336, it was decided to erect a "Palatium," with an oratory below and a grain exchange above, and this work was begun in 1350, in the Gothic style, and completed in 1412. The original designs were those of Arnolfo di Cambio and the twelve guilds undertook the external decoration. Everyone knows the statues which occupy the niches on the sides, famous as many of them are, such as the St. George and the St. Mark of Donatello.

Originally there were openings in the walls in the form of three-lighted windows, (*trifore*), and the interior was not closed in as it is now. The beautiful Tabernacle by Orcagna which is the most precious treasure inside the building was then sufficiently exposed to the light of day to allow a study of its beauties, and not in such darkness that it can be properly seen only by artificial light.

For years the question has been brought up of removing the bricks which were used to close up these windows at the time of the expulsion of the Duke of Athens, and which made what was intended to be an open loggia, a dark church. The fact that it is now used as a regular place of worship has complicated the matter, and very much has been said in regard to opening the *trifore*, and removing the altar to another church, transferring the church services elsewhere and restoring the building to its intended form.

But a few days ago there was an unexpected interposition in the question.

A violent storm of wind and rain broke over Florence in the early morning, and among other works of wreckage which it left in its trail was the removal of a large number of bricks from Or San Michele.

Now the daylight shows the Tabernacle in all its beauty, and the authorities of the Belle Arti are glad that this so-called damage has been done.

They hope now that the way may be open to remove all the bricks which hide so much beauty from the passer-by, and that the original form of a loggia may again stand as it was meant to be, five centuries ago.—K. R. S.

ITALY TO HONOR MASACCIO

ROME.—This year which marks the anniversary of the death of Masaccio, he will be remembered, although to have any exposition of his work is impossible, owing to their nature, and their situation.

Doctor Nello Tarchiani has pointed out how strange it was that during more than two centuries, (the XVth and XVIth) nothing was ever said about Masaccio, either by visitors to Italy or in the world of art. But in 1770, Thomas Patch, as if foreseeing the great fire which was to partially destroy the Church of the Carmine in the following year, published in Florence a large book with twenty-three reproductions from the Brancacci Chapel. But after this, many other works appeared in various languages, and Samuel Rogers in his "Italy", and J. Russell Lowell, both wrote of the youthful artist.

He was born in San Giovanni Valdarno, in 1401, and that little town will remember him. His death, however, occurred in Rome, in a mysterious manner, when he was but twenty-seven years old. Vasari says that he was buried in the Church of the Carmine in Florence, but there is reason to doubt this.

The least that can be done on this occasion is to preserve what is left of the great artist's work, and to continue the search for other possible examples. The frescoes in the Brancacci Chapel in the Church of the Carmine are in a bad condition and not much can be done for them, but at least they can be better protected than they are at present, where they are entirely open to the touch of any profane hand. It is proposed to put up a strong railing in front of the wall, which will allow the paintings to be seen comfortably, but which will prevent close contact with them.

It is also hoped that in the cloisters of this same church there may be found the *Sagra* of Masaccio, a lost fresco which may be hidden under plaster.

Near Florence, restorations are going on in the old abbey, Badia a Settimo, and here is a work by the artist. Besides this he is represented by his frescoes in the Chapel of San Clemente in Rome, and here some judicious restoration might well be carried out. Beyond these examples mentioned very little, if anything, is known of the work of the young man who influenced Michelangelo and Raphael.—K. R. S.

NEW FINDS MADE IN ETRURIAN CITY

ROME.—On the recurrence of the centenary of the first successful explorations conducted at Vulci by Prince Lucian Bonaparte, Commendatore Ferraguti of Rome, together with the director of the excavations of Civitavecchia, the engineer Mengarelli has started work again on the excavation of the ancient metropolis of the Etruscans, putting in order the celebrated tomb of François and the other four which are near it. Another group of tombs has been found near by, which are of special architectural interest, and the famous Cucumella has been again explored. The five tombs now discovered are intact, as they were left at the end of the IIIrd century B. C., with the dead still wrapped in the remains of their funeral sheets and with all the objects that were placed near them at the time of their death. There are the usual bronzes, terra cottas, pieces of stucco, leather, and so on. Especially notable are the articles in well preserved leather, knitted stockings of black wool, and a thin, light veil of linen.—K. R. S.

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VELASQUEZ RUMORS ANGER FLORENCE

FLORENCE.—Great indignation has been aroused in Florence by the insinuations of certain foreign papers that a valuable Velasquez had been allowed by the art authorities to slip out of the country to Stockholm. Here the man who had bought it in Florence, a certain Eliasson, announced that he had bought it in Florence, for the beauty of its frame. It is said that when the canvas was cleaned the real value of the work was made apparent, and it is reported that the picture has recently sold in America for an enormous sum.

The original of the work, "The Drinkers," by Velasquez is in the Prado Museum of Madrid, and there is a copy of it in the National Gallery of Naples. Velasquez painted the picture before he came into Italy, at the age of thirty and it is ridiculous to assert that this poor copy of a fragment of the great painting is a preliminary sketch from the Spanish artist's hand.

Doctor Tarchiani, Director of the Florence Galleries has made a statement in regard to the affair. He has gone most carefully through the records which are kept at the Office of Exportation in Florence, and has established that some months past, there was presented for permission to leave the country a partial copy of the famous picture by Velasquez. This copy was declared and recognised as of no artistic value and hence, there was no reason for forbidding its exportation. With it were shipped at the same time, two other pictures of insignificant worth. They were all sent to Stockholm, and it was after their arrival there that the great value of this copy was stated. According to the regulations the exporter had declared the price of the three pictures filling out the necessary papers and the "Velasquez" was estimated at some hundreds of lire.

Doctor Tarchiani says that it represents a part of the celebrated painting, the central figure and one of the drinkers. It belonged to a Florentine collection.—K. R. S.

BOWER GALLERIES IN NEW QUARTERS

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FRESCO FIND MAY PROVE MASACCIO'S

ROME.—In San Giovanni Valdarno, the little town of Masaccio's birth, there have just been discovered in a shop, but a short distance from the so-called "Casa Masaccio," two frescoes, which it is thought may be from the hand of the painter the centenary of whose death in 1428 is celebrated this year. As there is so very little left of Masaccio's work these frescoes would have a rare value if they could be proved to be by him. Critics and experts are exercising themselves on the subject.—K. R. S.

LO SPAGNA EXHIBIT IN SPOLETO

ROME.—On this occasion of the four hundredth anniversary of the death of the Umbrian painter, Giovanni di Pietro, known as "Lo Spagna," the city of Spoleto has opened an exhibition of his works, and the inaugural address has just been delivered by Signor Arduino Colasanti, general Director of Fine Arts in Italy. A large number of visitors were present, among them being various distinguished persons.

The paintings which make up this collection have been lent by the different Italian cities to which they belong, and one very fine one has been sent from a Berlin art gallery. This represents the Nativity. Here is the admirable fresco painted for the Rocca Spoleto, and justly considered by Gnoli as the masterpiece of this sweet and calm painter. The nearness to the city of the town of San Giacomo, in whose church Lo Spagna worked on his huge figures, in the latter years of his life, will give those who have time to go there a still further opportunity to study this master's works. Not very much has been known about the life of this painter, or the dates of his birth and death, but in 1913 a priest

searching among the local archives, found a document which identified the last work painted by Lo Spagna and the date of the day when he died.

It has happened frequently in the past that works in the galleries from his brush have been attributed to Perugino or even to Raphael, and he was the perfect type of an Umbrian painter. His pictures nearly always represented sacred subjects, and as Signor Colasanti said in his discourse, "He appeared to live always among the saints, in the simplicity of a life which, at Spoleto, he found like Paradise." He married a woman named Santina (little saint), and was very happy with her and his chosen work.—K. R. S.



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TELEGRAMS: "BOERNERKUNST, LEIPZIG."

**RARE INTARSIAS
RETURNED TO SIENA**

SIENA.—After the death of Doctor De Nicola, a noted critic of art, through the interest of the engineer Guido Casucci, the Podestà of Siena has been able to treat for the purchase of two pieces of primary importance, and these are now in the possession of the Commune of Siena, and have been placed in one of the rooms of the *Palazzo Comunale*, the Town Hall of the city.

The works mentioned are two fine examples of *intarsia* work, and are like those which are to be found in the "Chapel of the Nine" in the same Palace, and belong to the end of the XIVth century, or to the beginning of the XVth. One of them represents the city of Siena with a beautiful view: on the left side kneels a figure, which according to some authorities is intended for a portrait of Charles IVth, though from the style of the dress, and the lack of spurs and a crown, the figure may represent a magistrate of the city or the Podestà himself. This figure looks up to where among the clouds appears the Virgin bearing a scroll in her hand with the words: "accipe civitatem nam et iusta gubernata." That is to signify the protection of the Virgin and the duty which the Magistrate assumed in regard to the citizens and to the Divine Protectress of the City.

The other *intarsia* represents Justice dressed as Pallas, seated on a throne and in the act of striking with her sword a criminal who stands on her right, and rewarding with a crown an honest person who stands on her left.

The style of these two magnificent works of art, shows the firm hand of a great artist who resembles Domenico Di Niccolò dei Cori, though some authorities have attempted to identify them as by Francesco Del Torchio. Certainly this is the work which directly inspired the pictures of Ambrogio Lorenzetti which are to be found in the Sala della Pace in the same Palace. This leads to a proof of the opinion that these *intarsie* were originally executed for the Palace, to which they have now so fortunately been returned.

The credit for the acquisition of these art treasures is especially due to the organizing Committee of the Civic Museum which at this present time is occupying itself with the arrangement of the three rooms in the *Palazzo Comunale*. Here may be found all the objects of the Etruscan and Roman excavations, the cabinet of ancient coins and the collection of medals, objects which have been scattered about through the various city institutions or kept in places which were inaccessible to lovers of art.—K. R. S.

**RARE SARCOPHAGI
DIFFICULT TO HOUSE**

FLORENCE.—In the Middle Ages a cemetery undoubtedly surrounded the Baptistery of San Giovanni, the famous Baptistery of Florence. This has been thoroughly proved, as, during various works of excavation human bones and other remains have been found. With the passing of time the burial place disappeared, but from it there were saved three sarcophagi which were placed in front of the Oratorio of S. Zanobi, at the side of the Duomo, by the building of the Misericordia. Everyone familiar with Florence will know the spot.

But in this part of the city were a number of miserable houses which were demolished in 1830, and the Oratorio also taken down, so the sarcophagi had to move. They are works of great artistic value, and among the most beautiful of the first Christian centuries, the stone richly carved and apparently of Roman work. They were found open, but in them were some bones and three pairs of spurs.

As at first there was a question whether these were Christian remains or not, the bones were deposited in the English cemetery, but what became of the spurs no one knows. The sarcophagi, however, were destined to the Academy of the Belle Arti in Piazza S. Marco, so that they might be used as objects of study. But they did not get there, and a curious legend gives the reason why.

It is said that the workmen who had been ordered to carry them from S. Zanobi to S. Marco, having arrived at the Palazzo Riccardi in Via Cavour, were overtaken by the darkness of night and they were unable to proceed, street lighting being unknown in those times. They therefore deposited their heavy burden on the ground floor of the Palazzo, and it is added that no one was willing to pay for the expense of another removal. However, that may be they were left where they were for many years at first uncovered, but afterwards brought into a safer place.

Ten years ago the "Opera del Duomo" to whom the sarcophagi were considered to belong as they had been found on their precincts, put in a claim to have them back, and wished to have them where the public could see them, without their being shut up in a museum. But where to put them? That was the question. It was decided to give them to the Baptistery and during the present summer one of them has been set in place beside one of the bronze doors. Another was put inside the building. But these positions do not suit the authorities exactly, and the discussion goes on. Meanwhile the Florentines and the foreign visitors stop and look with interest at the one sarcophagus which rests in lonely grandeur beside the Baptistery door. Some persons claim that it once stood there long ago, in the time of Dante.—K. R. S.



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ARCHAEOLOGICAL FINDS AT CHIUSI

ROME.—Recently some very important discoveries were made in Chiusi, during work in the Piazza del Duomo and in the Garden of the Archbishop's Palace. For a time this work was suspended owing to a leakage of water which interfered with it. But there has already been discovered near the historical "Tomb of the Monkey" a rich tomb containing various sarcophagi in travertine, and some urns in alabaster with pictures and incisions and figures, in a perfect state of preservation. Urns and sarcophagi, which are considered as belonging to the IIIrd century B. C. are empty of objects of value, which were probably taken away during the barbaric invasions.

The merit for the execution of this work should be given to the provincial Office of Antiquities of Florence, and there will probably be other surprising discoveries made. It is said that some of the inscriptions have been deciphered. Further investigations are going forward in a near-by spot where there seems to be a very interesting tomb.—K. R. S.

ARTISTIC FINDS AT PIACENZA

ROME.—During some work of restoration that is being carried on at Piacenza in the old building which was formerly a savings bank, some very fine XIVth century decorations have come to light under the plastering of a large hall. These uncovered, so far, are in the ceiling and now cautious attempts are being made to see if under the plaster of the walls there exist other similar artistic remains.

The decorations already found are extremely fine and elegant in design and are the most beautiful things of the sort existing in Piacenza.—K. R. S.

HISTORICAL CLOCK STOLEN AT NAPLES

NAPLES.—In the Arsenal of Naples, there has long been kept a clock which is one of the oldest in Europe. It has a pendulum of bronze and the whole thing weighs about two quintals (something like half a ton). For years it has sounded the hours for the entrance and exit of the workmen of the Arsenal.

As the clock had achieved a historical value it was decided to remove it to the Museum of San Martino, and while waiting for a convenient place to be prepared for it, it was stored in a room of the Superintendence of Monuments. Some thieves, by means of false keys, succeeded in getting into the room, where they were able to work unobserved. Day by day they took the old clock to pieces and carried the parts off, a few at a time, so that, all at once, the clock could not be found.

The police set themselves at once on the track, and actually discovered in the hands of some buyers of old iron, all the missing pieces of the clock which will be reconstructed. The thieves, too, have been found and are now under arrest.—K. R. S.

EARLY FRESCO FOUND AT PISTOIA

ROME.—Word comes from Pistoia that the Domenican Fathers of Pistoia on account of an arrangement made with the "Congregazione di Carità" of that city have again become, after an interval of forty years, possessors of the convent and of the church of San Domenico. During the war these buildings, devoted to military use, and as a place of refuge for the exiles from the northern part of Italy, were reduced to a most dilapidated condition. The Domenicans have, however, already taken the necessary repairs and restorations in hand and both the convent and the church are fast being brought back to their original condition.

During the work in the room of the Chapter, a fresco was uncovered on the wall, which was at first believed to be

THIEVES RUIN RARE STAINED GLASS

A most stupid act of vandalism has just been committed in Tours Cathedral where thieves broke in to steal from the collection boxes. The amount of money taken was of comparatively small

of the XIIIth century. Further study on the part of experts have led them to place the work in the XII century, though they are not able to name its author with certainty. It is a very fine piece of work, and represents the Crucifixion. The architectural and decorative part is intact.—K. R. S.

account in consideration of the fact that in order to effect an entrance they broke through one of the priceless stained-glass windows. Of these there are a series, commemorating the lives of the Beauvois family, and the damage done is beyond repair.—K. R. S.

WESTON TAKES NEW GALLERIES

The Weston Art Galleries have recently removed to 644 Madison Avenue, between 59th and 60th Street. The new rooms have been attractively arranged for the display of a series of exhibitions during the season.

FOREIGN AUCTION CALENDAR

PAUL GRAUPE

Tiergartenstrasse 4

Berlin

October 8, 9—The Collection of Consul General Eisenmann—Chodowiecki, Hosemann and old Berlin prints.

October 22 and following days—The library of Duchess Augusta Amalia von Leuchtenberg-Beaubarnais.

November 12, 13—The Thomas Stoperian collection of Berlin, consisting of paintings, drawings, prints and bronzes of the XIXth and XXth centuries.

RUDOLPH LEPKE

Berlin

November 6, 7—Art from Palaces and Museums in Leningrad.

HOLLSTEIN & PUPPEL

Berlin

November 8, 9—Brose Collection of Graphic Art.

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GRAUPE ANNOUNCES MANY SALES

BERLIN.—Paul Graupe's season will be opened on October 8th-10th with the sale of the well-known collection of the Consul General Eisenmann. The collection includes the entire graphic work of the two Berlin illustrators, Chodowiecki and Hosemann, besides a large number of water colors and drawings, as well as old Berlin views, books, pictures, porcelains, etc. The Eisenmann collection is the only great Hosemann collection and was skillfully formed by its owner through purchases from the Skarbin and Schmalz collections. Today it would scarcely be possible to bring together in a single collection the work of both these German artists in such a variety of beautiful examples.

The famous library of Duchess Leuch-

tenberg-Beauharnais, wife of Eugene Beauharnais, will be dispersed late in October. It consists of a collection of precious and beautiful books of French XVIIIth century origin. English XVIIth century color prints, among which are remarkable specimens by Ward and Wheatley, will be sold in conjunction with these.

Another collection of French XVIIth century books includes many interesting items in precious original bindings.

On November 12 the Stopperian collection will be sold. It includes French and German Impressionist paintings, bronzes, and XIXth and XXth century prints, including work by Brangwyn, Cameron, Carrière, Daumier, Forain, Manet, Meryon and Rops.

The library of Dr. Lanz of Mannheim, comprising valuable first editions of German classical literature in precious bindings will also be disposed of. An almost complete series of "Gotha," including the first publication of 1765 forms part of this library.

Among the libraries scheduled for auction during the winter season is that of Duke Georgij N. von Leuchtenberg, which contains extremely valuable specimens, illustrated with color prints, prints on vellum, etc.

The library of Gottfried Galston will be dispersed in December. It includes modern literature in precious publications, bibliographical works, itineraries, etc.—F. T.

FUTURE GERMAN AUCTION SALES

BERLIN.—The auction, at Lepke's, of Russian state and museum property will take place on November 6th and 7th, and will no doubt arouse considerable interest. The provenance of the objects has been much commented on in newspaper reports, but it is certainly absurd to believe that the Soviet government considers the disposal of State property on a large scale. The present sale consists solely of objects which are easily dispensable on account of the enormous wealth of material accumulated in Russian museums. The auction in November comprises only part of the material destined for sale. Several similar auctions will follow. The catalogue has been compiled by privy councilor Otto von Falke, and is the two thousandth of the firm which was established in 1869. This commemorative event gives the sale exceptional interest.

In January, 1929, the second part of the musical library of Dr. Wolfheim will be dispersed at Breslauer and Liepmanssohn. The sale this summer of the first part of this collection was an event of transcendent importance in the auc-

tion world, and yielded a grand total of 250,000 marks. The second part of the collection is even more comprehensive and contains works and manuscripts of singular interest. At a later date further particulars about this auction will be given.

One of the most comprehensive private collections of porcelain in Germany, the property of Dr. von Ostermann, will be sold this winter at Cassirer-Helbing. The catalogue has been compiled by privy councilor Otto von Falke.

don's sculptures are to be found in Russia. Like most of the European museums, Russian museums, which number at present four hundred against forty before the war, suffer from the inadequacy of the sums granted by the government for the maintenance of art institutions and for the necessary additions to their collections. They therefore try to procure funds by disposing of superfluous objects.

The furniture in the present collection includes splendid pieces by Schwerdtfeger, Roentgen, Ch. Topino, Peridiez, Jacob, Baudouin, Carel and Joseph (Baumhaine). A series of valuable gold-enamelled boxes, partly set with precious stones and adorned with miniature paintings, are noteworthy, as also are the French tapestries from the Manufacture des Gobelins, from Beauvais and Aubusson executed after cartoons by Boucher (amour des dieux), Cozette after de Troy, Raffael's "School of Athens" and others. There are further elaborate decorative objects in bronze and silver, covering the period from Louis XIV to the empire, and sculptural works in marble and terra cotta from the Italian renaissance to the XVIIth century.

Among the paintings, Cima da Conegliano's "Madonna and Child" and several primitive Italian paintings are outstanding. Nicolas Maes' "Rembrandt's Son Titus As a Youth" represents Dutch art. Especially remarkable are XVIIth and XVIIIth century works by well known painters such as Greuze, Boucher, Hubert Robert Vernet, Carle van Loo and others, also Canaletto, Bellotto and Lampi. There are also French decorative works of superior quality.

The selection of art and craft works and paintings dealt with in this catalogue constitutes only part of the material destined for sale. Several similar catalogues will follow.

The present catalogue has been compiled by privy chanceller Otto von Falke.

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COMING AUCTIONS

(Continued from page 19)

BROSE COLLECTION
OF GRAPHIC ART
Sale, November 8th-10th

On November 8th-10th Hollstein & Puppell will sell the well-known private collection of C. Brose of Berlin, consisting of engravings and drawings by old masters, drawings by XIXth century artists, and 140 works, water colors and drawings, by Karl Blechen. Among the prints by old masters are Rembrandt rareties, e. g., "Jan Six at the Window" in the third state. This print has not

been on the market since 1910, and is here represented in an excellently preserved specimen with a large margin. It comes from the Uterson collection which was dispersed in London in 1820. The specimen sold in 1910 brought the high price of 30,000 marks. An especially clear and sharp proof of the "Landscape with the Wind Mill" is in the present collection, as well as an exceedingly atmospheric proof of the "Landscape with the Bark," "Landscape with an Obelisk" and "The Big Tree" are also included. Very early and superior proofs of Dürer's "Hieronymus" and "Melancholy," such as have not been on the market for a considerable time, are among the items destined for sale.

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The "Coat of Arms with the Cock" is also represented by a very good proof. Landscapes by Lautensack have not been available for a long time, and are represented here in remarkable quality. Landscapes by Hirschvogel, Mekenem, Schonauer, Ostade, Altdorfer, and many others will arouse the interest and covetousness of connoisseurs.

Great value is also attached to the collection of works by Karl Blechen. He lived and worked in the first decades of the XIXth century, and long before Naturalism and Impressionism were generally acknowledged, he discovered the beauty of nature and the varying effects of light and air. His merits as a landscape painter make him a forerunner, and a very gifted one, of the great masters of the second part of the century, and his manner gains particular fascination through his blending of a marked romantic inclination with intimate observations of nature. Turner influenced him in his attempts to strengthen the luminosity of colors and to paint with impasto, and a journey to Italy gave him much stimulation in this direction. The genuine of a pure and poetical soul is seen in his works.—F. T.

CALDER HOUSE SALE
BRINGS £6,000

LONDON.—Hurcomb's sale of furniture at Calder House, Piccadilly the second week in September, from various sources produced a total of £6,000, according to the *London Times*. A set of eight Stuart walnut chairs and two armchairs, carved with shells and scrollwork, with cane seats and backs on spiral supports, brought £500 (Sweetenham); a Queen Anne walnut bureau bookcase, fitted with drawers and pigeonholes, with two mirror-panelled doors above and six drawers below—£370 (Cameron); a pair of Chippendale mahogany armchairs, with oval-shaped wheel backs and pierced splats, on cabriole legs—£240 (Anderson); and a Queen Anne mahogany frame "grandfather" chair, upholstered in cretonne, and on carved cabriole legs and ball-and-claw feet—£205 (Lewis).

The sale of silver and jewels, from various sources, in the same rooms on September 14th, produced a total of over £4,000. A George I. 1714 bowl and cover, weighing 7 oz., brought 315s. per oz. (Willson); and 12 antique rattle table spoons and 12 3-prong forks, 48½ oz., at 42s. per oz., £101 17s. (Willson). A diamond cross ornament realized £368 (Vaughan); and a diamond brooch—£282 (Weil).

VOLUME XXVII

of

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BALTIMORE

With the return of the Director Meyer R. Rogers, from England, activities at the Baltimore Museum of Art have been resumed and the first of the fall exhibitions opened on Tuesday, September fourth.

The new Museum building is nearing completion and while it is not expected to be ready for occupancy for several months, no arrangements were made for bringing out of town collections to Baltimore for display at the present headquarters at Monument and Cathedral Street. Instead Mr. Rogers has hung work belonging to the Museum or lent to it indefinitely. The big gallery contains such things as "The Needles Near Southampton," a water color by W. T. Richards, 1833-1905, an American who achieved considerable reputation as a painter of marines; "Touchstone" by F. B. Mayer; a small canvas by the celebrated Spanish artist Fortuny, called "Japanese Costume," lent by Mr. and Mrs. William H. Buckler; Sargent Kendall's "Mischief," presented by Dr. A. R. L. Dohme; Frank Duveneck's por-

trait of Genevieve Welling; the late W. R. C. Wood's "Coast of Maine"; two landscapes by the late S. Edwin Whiteman, one of them the "Cabbage Patch" having been presented the Museum in honor of her husband's memory by his widow from the Whiteman Memorial Exhibition held in Homeland early in the summer; a small watercolor by William Blake, the English mystic; a "Nativity" by the Italian master Corot, 1596-1669; a street scene by Signac; Leon Dabo's "Twilight"; John F. Carlson's "Brooding Silence"; and the following lent by the Peabody Institute: the small early Winslow Homer, "Awaiting an Answer"; George Innes' "The Storm"; two works by Horatio Walker; Charles W. Hawthorne's "Fisher Boys"; Alden Weir's "Flower Girl." There are two characteristic canvases by Sully in the collection, one a portrait of Martha Jefferson lent by Alexander Randall, and the other of Mrs. Joseph Janney lent by Mrs. B. H. Hanson and a portrait of Barrister Duton by Sir Peter Lely, 1618-80.

Living Baltimore artists represented in the collection are Clark Marshall and Camelia Whitehurst.

This exhibition will continue throughout September and possibly longer.

BOSTON

The Museum of Fine Arts is now showing in the renaissance sculpture court a large collection of drawings and other studies by the late John Singer Sargent which have been given to the museum by the artist's sisters, says F. W. Coburn in the *Boston Herald*.

The museum's photographic department in the past few months has greatly strengthened its selection of prints from works in the Goloubew and Ross collections of Persian miniatures and other paintings from the land of the shahs. This is one of the little known divisions of the oriental section of the museum. It contains important works by Usdad Mohammed, as his Shah Tanasp upholding a posy; of the Herat and Bezaad schools.

* * *

The Boston Art Club announces an exhibition of contemporary American painting in its newly decorated gallery, to be opened to the public Oct. 18 and to continue through Nov. 10.

This exhibition will inaugurate the first season of the newly elected art committee of the club. It signalizes, presumably, an end of the succession of "modernist" shows which have been the subject of much discussion and some acrimony in the past few years. The art committee is now composed as follows: H. Dudley Murphy, chairman; Hoyland

B. Bettinger, secretary; George William Eggers, Gov. Alvan T. Fuller, John Whorf, Lombard Williams, Stanley W. Woodward.

A circular of the forthcoming exhibition states that it will consist of original works in oil by living American painters, limited to two pictures each.

The jury of selection will be chosen by ballot of the prospective exhibitors, following in a general way the plan of a democratically chosen jury devised by the Copley Society of Boston for its recent exhibitions held at the Museum of Fine Arts. Each painter who purposed submitting work for the exhibition is requested to vote for three Massachusetts painters to comprise the jury, and to vote also for fifteen living American painters, five of whom must live in Massachusetts, who shall be invited to send one picture each, exempt from the jury.

All pictures submitted, except those sent in by the fifteen invited painters, will be subject to the jury, whose members will also act as a hanging committee.

A purchase prize of \$1,000 will be awarded in the following manner: From the pictures entered for the prize the jury will select three; the final choice will be made from these three by ballot of the entire membership of the Boston Art Club. The winning picture becomes the property of the club.

CHICAGO

The hard work and study of a young Serbian graduate of the Art Institute school has been bearing fruit in the past year or two. About a year ago John David Brin was awarded the Municipal Art League Prize for excellence in sculpture and in 1926, he won the William M. R. French Memorial Gold Medal. In 1923, he was awarded the Mrs. John C. Shaffer Prize for an ideal conception in sculpture. And now Mr. Brin is to have a special exhibition of his work in the Gary Public Schools Memorial auditorium. There will be about fifty of his works on exhibition, some of which have been exhibited at the Art Institute. It will open on October 7, and continue through October 15.

The World's Fair International Poster Contest inaugurated by the Trustees of the Chicago World's Fair, will open at the Art Institute on Wednesday, October 3rd.

Posters have been coming in from almost every state in the Union and from many foreign countries for the past three months. Approximately five hundred have been received at the Art Institute. France will be represented with about eighty, Great Britain and Canada with about twenty, Germany with a like number and other foreign countries with (Continued on page 22)

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PORTRAIT OF A MAN

By LUCAS CRANACH

This portrait of a man, exhibited by the Galerie Caspari in Berlin, is a typical example. The background is light blue.

CHICAGO

(Continued from page 21)
 a lesser number. From the far away Philippine Islands also comes an entry. The jury of awards is comprised of the following: Hon. Charles G. Dawes, Vice President of the United States; Jules Guerin, Chief of Color, Panama Pacific Exposition; Dr. Robert B. Harshe, Director Art Institute of Chicago; Eugene F. Savage, Professor of Painting, Yale University; Lorado Taft, Member National Committee of Fine Arts. Chauncey McCormick, a Trustee of the Art Institute is Chairman of the Poster Committee. The prizes total \$4,000, and will be as follows: First \$1,500, second \$500, third \$250, fourth \$150, and fifth \$100. In addition a prize of \$1,500 will be awarded to one or more competitors outside of the Americans, if a majority of the judges agree that such competitors merit such award. About two hundred of the posters will be selected from the entries for public exhibition, beginning Wednesday, October 3. They will later go on tour of the principal cities of the United States for a period of three years.

* * *

The Forty-first annual exhibition of American Paintings and Sculpture will open at the Art Institute on Thursday,

October 25, and continue until Sunday, December 16. Works of art will be received from October 1 until October 10. The eastern jury, appointed for the selection of works from the Atlantic seaboard, met in New York on Friday, September 28. The Chicago jury, for the selection of all other works, will meet at the Art Institute on Tuesday and Wednesday, October 16 and 17. This is the first year in which the increase in the two principle prizes, which have been advanced from \$1,500 to \$2,500 and from \$1,000 to \$1,500 will be given. They are both donated by Mr. and Mrs. Frank G. Logan, who also give the fourth prize, the Logan Medal with \$750 for a painting or sculpture. The jury for the selection of paintings is composed of Frederic Clay Bartlett, Louis Betts, Ross Moffet, Pauline Palmer, H. Leon Roeker, Carroll S. Tyson, Jr., and Charles A. Wilimovsky. The jury on sculpture is composed of Maurice Bardin, Gaetano Cacere, Leonard Crunelle and C. P. Jennewein. The jury which will award the three Logan Prizes and the Cahn prize of \$100 is composed of Charles H. Worcester, Cyrus McCormick, Jr., Chauncey McCormick, Arthur T. Aldis, Percy B. Eckhart and John A. Holabird. Six other prizes, including the Potter Palmer Gold Medal, with \$1,000, will be awarded by the regular jury of the exhibition. A special jury appointed by the Alumni Association of the Art Institute will award the William M. R. French Gold Medal.

October first finds the print galleries at the Art Institute crowded with interesting exhibits just installed to take the place of the summer shows. In Gallery 14 there is a selection of prints by Felicien Rops, from the Charles Deering collection. In Gallery 17, prints by Albrecht Durer are shown from the Palmer collection. Gallery 18 contains works by Martin Schengauer, Lucas van Leyden, Israel van Meckenem and Matthaus Zasinger from the Buckingham collection. Galleries 12 and 13 contain selected prints from the Charles Deering collection; and in Gallery 16, the prints covering four centuries of engravings will be continued.

MINNEAPOLIS

The Minneapolis Institute of Arts announces the following schedule of exhibitions for October.
 Oriental Rugs from the Collection of James F. Ballard.
 Paintings, Sculpture, Drawings and Prints by Minneapolis and St. Paul Artists. Until October 29.
 Old Maps, Prints and Books of Early Minnesota. Organized by the Friends of the Institute. Until October 10.
 Costumes of the Civil War Period. Organized by the Friends of the Institute. Beginning October 15.
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EXHIBITION CALENDAR

Ackerman Galleries, 50 East 57th St.—Prints and drawings.	Ferargil Galleries, 37 East 57th St.—Paintings by Ernest Lawson, and water colors of New York by J. W. Golinkin, until October 15th.	Van Ryder of the Southwest, October 8th to 27th.
Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.	Gainsborough Galleries, 222 Central Park South—Old Masters.	Morton Galleries, 49 West 57th St.—Paintings by Pollet, Nura, Blanche, Henri, Trunk, Evergood, Wiltz and others, to October 15th.
Anderson Galleries, 489 Park Ave.—Exhibition of paintings, water colors, and lithographs by Nathaniel Pousette-Dart, October 1st to 13th.	Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.	J. B. Neumann, 35 West 57th St.—Italian miniatures of the XVth century, October 8th to 30th.
Arden Gallery, 460 Park Ave.—African sketches by Edda Sperchi, October 24th to November 9th.	Gatterdam Galleries, 145 West 57th St.—Paintings.	Arthur U. Newton, 655 Fifth Ave.—Fine Paintings.
The Art Center, 65 East 56th St.—Permanent exhibition by Mestrovic.	Grand Central Galleries, 6th floor, Grand Central Terminal.—Paintings by the faculty of the Grand Central School of Art, October 8th to 18th.	Newhouse Galleries, 11 East 57th Street.—Water colors by Wayman Adams through October.
Babcock Galleries, 5 East 57th St.—Paintings by Daisy M. Hughes until October 13th.	P. Jackson Higgs, 11 E. 54th St.—Works of art.	Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century American masters.
Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.	Holt Gallery, 630 Lexington Ave.—Detroit Society of Women Painters, October 15th to November 3rd.	Frank Partridge, 6 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and panelled rooms.
Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.	Kennedy Galleries, 693 Fifth Ave.—Exhibition of prints by living American artists.	Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.
Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.	Thomas Kerr, 510 Madison Ave.—Antiques.	Ralston Galleries, 730 Fifth Ave.—Old masters.
Bourgeois Galleries, 695 Fifth Ave.—Fine paintings.	Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary etchings through October.	Rehn Galleries, 691 Fifth Ave.—American paintings.
Bower Galleries, 116 East 56th St.—Paintings of the XVIth, XVIIth and XVIIIth century English school.	Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.	Reinhardt Galleries, 730 Fifth Ave.—Exhibition of modern French paintings.
Brummer Gallery, 27 East 57th St.—Works of art.	Knoedler Galleries, 14 E. 57th St.—Early English sporting prints, October 9th to 27th.	Schwarz Galleries, 517 Madison Ave.—Miscellaneous marine paintings.
Butler Galleries, 116 East 57th St.—Mezzotints by Hirst, Edwards, Wilson and others during October.	Kraushaar Galleries, 680 Fifth Ave.—Exhibition of modern French paintings, water colors and drawings until October 18th.	Scott & Fowles, 680 Fifth Ave.—XVIIth century English paintings and modern drawings.
Daniel Gallery, 600 Madison Ave.—Opening exhibition of modern American paintings through October.	John Levy Galleries, 559 Fifth Ave.—Old masters.	Jacques Seligman Galleries, 3 East 51st St.—Paintings, tapestries and furniture.
De Hauke Galleries, 3 East 51st St.—Water colors by Paul Signac, October 1st to 20th.	Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.	Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.
Down Town Gallery, 113 West 13th St.—"Paris by Americans" exhibition, October 7th to 28th.	Little Gallery, 29 West 56th St.—Pewter, October 8th to 20th.	Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.
A. S. Drey, 680 Fifth Ave.—Antique painting and works of art.	Macbeth Gallery, 15 East 57th St.—Water colors of the Canadian Rockies by Olaf Olson, October 16th to 29th.	Valentine Gallery of Modern Art, 43 East 57th St.—Paintings by modern American artists.
Dudensing Galleries, 5 East 57th St.—Paintings, water colors and wood cuts by Marko Vukovic until October 21st.	Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.	Van Diemen, 21 East 57th St.—Paintings by old masters.
Durand-Ruel Galleries, 12 East 57th St.—Paintings by Guillaumin, October 9th to 30th.	Metropolitan Museum, 82nd St. & Fifth Ave.—International exhibition of contemporary ceramic art, October 2nd through 28th.	Vernay Galleries, 19 East 54th St.—Exhibition of Queen Anne walnut furniture.
Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters and antique furniture.	Milch Galleries, 108 W. 57th St.—Special exhibition of paintings, watercolors, sculpture, color woodblock prints and etchings by leading American artists.	Weston Art Galleries, 644 Madison Avenue—Paintings.
Fearon Galleries, 25 West 54th St.—Old masters and XVIIth century English paintings.	Montross Gallery 26 East 56th St.—Paintings in oil, water color and drawings by Jack	Weyhe Gallery, 794 Lexington Ave.—Bird prints by Audubon, October 8th to 20th.
PHILADELPHIA		
Many New England artists will send to the Twenty-sixth Annual Philadelphia Watercolor Exhibition, to be held Nov. 4-Dec. 9, under the joint auspices of the Pennsylvania Academy of Fine Arts and the Philadelphia Watercolor Club. Entry cards for this exhibit are due on or before Oct. 10. Cards may be had from the academy. The prizes include the Philadelphia water color prize of \$200, for the strongest work or group of works in the show; the Dana water color gold medal for a work excelling in boldness, frankness and simplicity; the Alice McCadden Eyre gold medal for the best print or other work in black and white; the Joseph Pennell memorial medal for notable achievement in reproductive art. Mrs. J. Bertram Lippincott has given a fund to be known as the Philadelphia Water Color Club purchase fund.	RARE EXAMPLES OF THE ITALIAN SCHOOL OF THE XIVTH CENTURY—AMONG WHICH TWO MOST IMPORTANT PICTURES OF DUCCIO (TRADITIONAL ATTRIBUTION) OR SEGNA DI BONAVENTURA (M. BERENSON AND M. VAN MARLE); OF THE FLEMISH, GERMAN AND SPANISH SCHOOLS OF THE XVTH AND XVI TH CENTURIES (A. BOUTS [CERT. BY DR. FRIEDLÄNDER], HANS LEU, JANS CLAES, ETC.); MASTERPIECES OF THE XVII TH AND XVIII TH CENTURIES. SCULPTURES IN BRONZE OF THE ITALIAN RENAISSANCE (AMONG OTHERS BY GEROLAMO CAMPAGNA) AND IN WOOD OF THE SPANISH XVII TH CENTURY. UNIQUE COLLECTION OF RUSSIAN PAINTED ICONS, AMONG WHICH SPECIALLY OF THE NOVGOROD AND MOSCOW SCHOOLS OF THE XIV TH AND XV TH CENTURIES. CROSSES, ENCOLPYONS, ETC., IN BRONZE AND ENAMELED COPPER, AMONG OTHERS MANY PIECES OF BYZANTINE ART OF THE VII TH CENTURY. WORKS OF ART OF CHINA, THIBET, PERSIA. Hispano-Mauresque FAYENCES. TAPESTRIES OF AUBUSSON. PERSIAN TEXTILES, ETC.	
The jury of selection and award: Emil J. Bustran, Frances M. Lichten, Mildred B. Miller, Henry Pitz, William S. Richter, M. W. Zimmerman.	A 4 th catalogue of 300 pages richly illustrated with plates in phototype and more than 150 illustrations will be sent on application to GALERIE GEORGES GIROUX 43 Boulevard du Régent, Brussels (Belgium)	
WORCESTER	ON OCTOBER 15th, 16th AND 17th, 1928 SELL AT AUCTION THE FAMOUS COLLECTION OTTO O'MEARA INCLUDING RARE EXAMPLES OF THE ITALIAN SCHOOL OF THE XIVTH CENTURY—AMONG WHICH TWO MOST IMPORTANT PICTURES OF DUCCIO (TRADITIONAL ATTRIBUTION) OR SEGNA DI BONAVENTURA (M. BERENSON AND M. VAN MARLE); OF THE FLEMISH, GERMAN AND SPANISH SCHOOLS OF THE XVTH AND XVI TH CENTURIES (A. BOUTS [CERT. BY DR. FRIEDLÄNDER], HANS LEU, JANS CLAES, ETC.); MASTERPIECES OF THE XVII TH AND XVIII TH CENTURIES. SCULPTURES IN BRONZE OF THE ITALIAN RENAISSANCE (AMONG OTHERS BY GEROLAMO CAMPAGNA) AND IN WOOD OF THE SPANISH XVII TH CENTURY. UNIQUE COLLECTION OF RUSSIAN PAINTED ICONS, AMONG WHICH SPECIALLY OF THE NOVGOROD AND MOSCOW SCHOOLS OF THE XIV TH AND XV TH CENTURIES. CROSSES, ENCOLPYONS, ETC., IN BRONZE AND ENAMELED COPPER, AMONG OTHERS MANY PIECES OF BYZANTINE ART OF THE VII TH CENTURY. WORKS OF ART OF CHINA, THIBET, PERSIA. Hispano-Mauresque FAYENCES. TAPESTRIES OF AUBUSSON. PERSIAN TEXTILES, ETC.	
The purpose of the exhibition, according to the museum's bulletin, is to further the arts in the community—not only painting and sculpture, but the more practical arts as well. In many cities "independent" shows have been restricted to the so-called fine arts; the weaver, the potter, the lace maker were not invited to contribute. Frequently such exhibitions have been held without the assistance of the art museums; they were made possible by generous gifts of time and money from private individuals. In Worcester the initiative is taken by the museum and the expense is borne by the museum.	A 4 th catalogue of 300 pages richly illustrated with plates in phototype and more than 150 illustrations will be sent on application to GALERIE GEORGES GIROUX 43 Boulevard du Régent, Brussels Price: Ten belgas (or 50 Belgium francs)	

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SPRINGFIELD

The Springfield Art Association announces the following program for the 1928-1929 season.

September—The Thomas Condell Loan Exhibit of Early American curios and Oriental Objects D'Art. (Over 750 exhibits—many of them never shown before in our galleries.)

October—The Thomas Condell Loan Exhibit. Special Exhibit of a historical painting by J. L. G. Ferris, loaned by Mr. Thomas Condell. Speaker—Mr. F. G. Blair (State Superintendent of Public Instruction).

November—Oil paintings by Miss Harriet Cantrall and Miss Helen Knudson, Springfield, Ill. Soap Sculpture Loaned by Proctor & Gamble Co. Speaker—Miss Harriet Cantrall (Art Supervisor Springfield Public Schools).

December—Landscape Paintings by Mrs. Leona Loop, Kokomo, Ind. Wood block prints by Gustave Baumann, loaned by the Art Association of Indiana. Musical interpretations of paintings by Adrian Pouliot.

January—Watercolors by George

Pearse Ennis, New York. Book Illustrations by Miss Lillian Scalzo, Springfield, Ill. Etchings by Childe Hassam, New York. Loaned by Ferargil Galleries. Speaker—(Open date).

February—The Ennis water colors until February 12th. Annual Show by the Artist Members of the Springfield Art Association. Speaker—(Open date).

March—Paintings by Louis E. Jones of Woodstock, N. Y. Speaker—(Open date).

April—Paintings and drawings by Miss Hester Merwin of Bloomington, Ill.

May—Loan Exhibit of Fine Arts owned by Springfield Patrons. Local Camera Exhibition. (The work of professional and amateur photographers living in Springfield, Ill.)

June—Exhibit of Students' Work. Garden Club—Lectures and Flower Shows to be announced.

Museum—Permanent collection of paintings, sculpture and objects of art. The Condell Collection of Antiques.

Art School—Opens October 15th, 1928. Drawing and painting classes.

Additions to the list of speakers and exhibitors will be made public later in the season. Notices of the other activities will be sent to the membership monthly.

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TORONTO

By A. S. WRENHALL

The art gallery of the Canadian National Exhibition proved as great an attraction this year as it was last year. The general public showed a great deal of interest in the miniatures of the Royal Society, as well as in the British and Canadian sculpture. There was a room devoted to paintings from Spain, and another devoted to the very large collection of British, Mexican and Canadian applied art, Canadian "small pictures," etchings by Boutet de Monvel, and Canadian and British sculpture, etchings and wood block prints.

In the Graphic Arts Building, there was a remarkably fine showing of British and Canadian water colors, illustrations from the United States and Canada, decorations, hand-wrought jewelry, pottery, and the salon of international photography. A special feature, was the collection of wild flowers in water colors, the unique work of our Canadian artist, Robert Holmes.

There was another special exhibit in the print section, by the French etcher, Bernard Boutet de Monvel, who is also a portrait painter. There was a collection of about fifty of his etchings, which are in line, built up with aquatint, and are in a class by themselves. They were very highly thought of by the committee of selection that each year buys a number of the works of art on view, which are then permanently loaned to the art gallery of Toronto, Grange Park.

The works selected this year were: "Orange and Silver" by Rosalie Emslie, R. B. A., "The Tile Factory" by Frank Brangwyn, R. A., "The Aspirants" by Russell W. Flint, A. R. A., "Gerona"



"ETRETAT, FRANCE"

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By GEORGE INNES

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His Excellency, Lord Willingdon, has this year offered \$1,000 in prizes to students of art, music, and the drama. In painting \$200 is offered for best work

WASHINGTON

The interestingly important eleventh annual exhibition of contemporary American oil paintings at the Corcoran Gallery, Washington, is scheduled to open there October 28. It will continue to hang until December 9. According to an-

ouncement of the committee exhibiting artists are to be restricted to three pictures each, and no canvas previously shown in Washington will be considered.

Four William A. Clark prizes, totaling \$4,000, are offered, as well as a \$200 popularity prize. The first prize \$2,000 is accompanied by the Corcoran gold medal; the second (\$1,500) is accompanied by the silver medal; the bronze medal goes with the third prize (\$1,000), and an honorable mention certificate goes with the fourth (\$500).

The Clark prizes are to be awarded without regard to subject to the painters of the four best pictures, as determined by the jury, painted by different artists, except that no painting will be considered that has been completed more than two years; no artist will be eligible for the same prize won previously or a lower one, and no picture that has won a prize in any other exhibition will be eligible for one of the same or lesser value. The gallery reserves the right to purchase the prize pictures.

Charles W. Hawthorne is chairman of the jury, which consists of Karl Anderson, Ernest L. Blumenschein, Adolph Boie, Aldro T. Hibbard and C. Powell Minnigerode.

For a number of years a series of exhibitions of artistic prints have been held, under the auspices of the U. S. National Museum, Division of Graphic Arts, in the Smithsonian Building, Washington, D. C. The following is a list of the scheduled exhibits for the coming season:

October 1 to 28—Charles H. Woodbury, Boston.

October 29 to November 25—Charles Straus of Switzerland.

November 26 to December 30—Margery A. Ryerson, New York.

December 31 to January 27—George C. Wales, Boston.

January 28 to February 24—Anne Goldthwaite, New York.

February 25 to March 24—Charles E. Heil, New York.

March 25 to April 21—Mrs. Vernon Thomas Kirkbride, Chicago.

April 22 to May 19—Mr. Carton Moorepack, New York.

Each exhibit is for the space of four weeks, and the exhibits in the past have all been of interest, for with fifty prints by any one man, there is bound to be much that one can like.

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WANTED—Information as to whereabouts of portrait of Major General Thomas Pinckney, by Ralph Earle, sold Christies, London, July, 1921, and brought to United States. Reply "Pinckney," % THE ART NEWS.